Measuring the Value of Cultural Activity in Regional Western Australia: Evaluation Report

Report prepared by Dr Helen Rusak (Chief Investigator) and Dr Susan Studham (Research Assistant) for Country Arts Western Australia.

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EXECUTIVE SUMMARY

This report, Measuring the Value of the Cultural Activity in Regional Western Australia (WA), represents a collaboration between Country Arts Western Australia (CAWA) and Edith Cowan University (ECU) that investigates the intrinsic value of cultural programs that have benefitted from the Royalties for Regions investment in regional WA.

Established in 1994, CAWA is a not-for-profit (nfp), regionally governed and membership based organisation. It aims to build creativity, capacity and connection in and between regional communities to further develop Western Australia's regional arts sector. CAWA believes that successfully building awareness of and creativity in the arts results from using numerous well-considered approaches which foster creativity, growth and resilience in regional communities, as well as a range of diverse approaches that encourage cultural connectedness and innovation while keeping in mind issues of accessibility and empowerment. Working closely with regional Western Australian communities, CAWA develops, funds and facilitates short and long-term community arts development initiatives, and plays a vital advocacy role for regional arts and culture.[1]

The recent windfall of mining royalties funding has given CAWA the opportunity to increase its investment in its programs and research capacity.

CAWA partnered with ECU to gather data on the value of increased investment in community arts projects and to develop research methods evaluating the impact of diverse programs on regional artists and audiences. This research project was designed as a pilot investigation into the impact of increased funds provided through Scheme Four, Royalties for the Regions Funding, which has been directed towards improving cultural infrastructure and developing opportunities for arts and culture in regional WA. This increased investment includes project funding, regional organisational support, professional touring companies and Indigenous projects. The recent windfall of mining royalties funding has given CAWA the opportunity to increase its investment in its programs and research capacity.

The challenge faced by this research is that new ground is being covered and that new ground encompasses thousands of kilometres. WA is Australia's largest defined landmass, occupying the entire western third of Australia, and

1 See CAWA website: https://www.countryartswa.asn.au

within it are situated many remote regional communities. Another challenge is that not only are the regions of WA diverse, so are their arts offerings. The scope of this research encompasses events ranging from a weekend writers' festival, music festivals, and Indigenous arts festivals, to an art, wine and food trail and visual arts exhibitions, to name only a few. The project timeline was also tight; spanning the 2016 calendar year and identifying within it a six-month data collection period. The effort was made to survey artists and audiences of at least one event in each of the nine regions of WA, as well as to survey, and to facilite a focus group with, the 17 core arts service organisations in regional WA. The aim was to formulate an approach to gather values-based data upon which to build longitudinal measurement of the value of the arts in regional communities.

This investigation is informed by values-based methodologies and research into indicator metrics on the intrinsic benefits of the arts emerging from cultural policy research in recent decades.

The research's original aims were:

- to capture public values data in regional WA,
- to devise relevant measurement indicators for cultural services provided in regional WA in alignment with the Department of Culture and the Arts' (DCA) Culture Counts™,
- to measure the contribution that the arts are making across regional WA,
- to articulate the diversity of cultural activity, both historically and across regions, and
- to investigate the impact of such initiatives as the Goldfields-Esperance Arts Culture Framework 2015-20 and the Gascoyne Focus region initiative (Country Arts WA, 2015).

The evaluation comprised three components:

- surveying audiences at preselected events in the regions of WA,
- surveying performers and presenters at preselected events in the regions of WA, and
- surveying core arts organisations and facilitating a focus group involving these organisations.

It became evident during the research process that the original aim of investigating the impact of recent initiatives (see above, point 5) required much deeper investigation than this pilot study could achieve. Apart from surveying one event in each region, which indeed provided valuable data, a more comprehensive independent review of the impact of these initiatives would be required.

The findings indicate that Scheme Four funding has considerable impact upon the delivery and reception of cultural programs, as well as upon the sustainability and viability of core arts organisations that received funding through this scheme. The findings further indicate that Scheme Four funding has multiple layers of impact not only upon artists and communities in regional WA at an intrinsic level, but also upon the interconnectivity between CAWA, regional membership organisations in WA, and artists and communities. This pilot research project represents a significant attempt to capture values-based data across a diverse range of regions and events, which provides a valuable basis for future longitudinal research on the value of cultural activity in regional WA.

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BACKGROUND

While the findings of DiMaggio and Pettit (1999) and Costantoura (2000) well document that most people agree that the arts are vital to communities, this study is valuable in that it examines the intrinsic motivators for engagement with the arts. Measuring the intrinsic value of the arts emerged in late 20th century discourses in arts policy research (Belfiore & Bennett, 2007a, 2007b, 2010; McCarthy, Ondaatje, Zakaras & Brooks, 2001; Miles, 2007; Radbourne, Glow & Johanson, 2010). Research in the 1980s into measuring the economic (Bianchini, 1993; Florida, 2000, 2006; Hughes, 1989; Myerscough, 1988) and instrumental (Belfiore, 2002; Moore, 1995) values of the arts sought to preserve the argument for public expenditure on the arts, but as Throsby (2010) argues, governments must also understand the purely cultural intentions of cultural policy. The argument that culture is not a means to an end, but an end in itself (Belfiore, 2002) has led to the call for other value measurements. The UK symposium *Valuing Culture* in 2003 and the work by Demos (Holden, 2004, 2006) argued that funding dependent upon whether the arts provided economic benefits, improved health or alleviated unemployment ignored the fact that these benefits were not the primary purpose of the arts and that the arts held a much more important intrinsic value to society. Almost concurrently in the US, a report produced by the RAND corporation (McCarthy et al., 2001) argued for the intrinsic benefits of the arts. McCarthy maintains that audiences who experienced intrinsic benefits from performances become enriched, self-actualised and motivated to return, thereby building demand for the arts; an argument which has significant consequences for public policy on the arts.

For the past decade, Australia has been developing cultural indicators to identify the links between intrinsic and instrumental cultural values.

For the past decade, Australia has been developing cultural indicators to identify the links between intrinsic and instrumental cultural values. The 2014 *Vital Signs* report resulted from the 2007 Cultural Ministers Council agreement to support the development of a "suite of high level cultural indicators and to report periodically on the strength of the arts and cultural sector and its contribution to economic and social well being" (Cultural Ministers Council, 2014). The report takes *Cultural Indicators for New Zealand* (Ministry for Culture, 2009) as its reference point. *Vital Signs'* framework proposes three indicators: economic development, cultural value, engagement and social impact. The aim of this framework is to identify the personal and public benefits of the arts and outline the balance of intrinsic and instrumental value that the cultural sector delivers.

In WA, research is being undertaken by the Department of Culture and the Arts (DCA) on public value created by government investment in culture, by measuring artistic quality, artistic engagement and innovation. In 2011, DCA commissioned a report to produce a new Public Value Measurement Framework (PVMF) and develop metrics for the definition of quality, reach, impact and value (Chappell & Knell, 2012). The model was updated in August 2014 to focus upon Holden's (2006, 2009) three areas of value: intrinsic, instrumental and institutional. DCA focused upon measuring intrinsic value for the first stage of the research, developing metrics to measure quality and reach. Culture Counts™, a digital application and web portal, was developed to collect and measure standardised metrics from audiences, organisations, peers and funders. In 2016 Culture Counts™ was rolled out in WA.

McHenry (2005; 2009a, 2009b; 2011a, 2011b) has also productively researched the role of the arts in the social well-being of the Mid West rural communities in WA. McHenry rightly notes that recording arts and cultural data in rural communities is problematic due to the spontaneous and underfunded nature of arts activities in these areas.

Brown and Novak's *Addressing The Intrinsic Impacts of a Live Performance* (2007) looks at similar criteria. This report sits between Holden (2006) and Chappell & Knell (2012) and pre-dates the Culture Counts™ framework. It is this study, with its extant and tested methodology, that the data collection instruments for this project's research in regional WA are modelled upon.

This project is a contribution to collaborative research on issues of importance to regional and rural communities with potential for high social, economic, environmental and cultural impact.

METHODOLOGY

Defining the research

The research environment spans Western Australian Academy of Performing Arts (WAAPA) at ECU, Country Arts WA based in King Street Arts Centre, Perth and field-work in the regions of WA. This model of research is central to Arts Management as an academic discipline and is appropriately situated with the Arts Management course at WAAPA. CAWA has solid marketing and administration infrastructure to encourage the dissemination of results as well as strong arts industry and government links in WA and nationally. CAWA's Chief Executive Officer, Paul MacPhail, has a strong track record in regional and Indigenous arts management, including his managing role for the 2014 National Regional Arts Summit hosted in Kalgoorlie-Boulder, which places him in a key position to support and guide the progress and dissemination of this project. CAWA's willingness to engage with ECU results from their recognition of the need for quality in-depth research that will have high impact on fulfilling their organisational mission.

The Evaluation Team

Dr Helen Rusak, Chief Investigator, Senior Lecturer and Course Coordinator, Arts Management, WAAPA, ECU: Developing the research plan, development of survey tools, data collection, focus group leader, data analysis, report writing.

Dr Susan Studham, Research Assistant, WAAPA ECU: Preparation of ethics documentation, assisting in development of survey tools, liaison with industry partner and core arts organisations, data collection, data entry and clean up, focus group transcribing, preliminary data analysis, assistant report writing.

Mr Paul MacPhail, former (up to June 2016) General Manager, current (after June 2016) Chief Executive Officer, CAWA: Responsible for setting direction and implementation of evaluation strategy.

Ms Jessica Anderson, former (up to June 2016) Head, Regional Arts Development Team, current (after June 2016) General Manager, CAWA: Assisting with setting direction of research, responsible for identifying events to be surveyed, feedback on data collection tools.

Ms Doone McAlary, Regional Arts Development Coordinator, CAWA: Introductions to the core arts organisations, coordination of focus group at The Exchange regional conference.

Ms Tegan Morey, Regional Arts Development Officer, CAWA: YCulture coordinator and facilitator.

Ms Barbara Howard, Project Manager, CAWA: Goldfields-Esperance Focus Region coordinator, NAIDOC week facilitator.

Ms Lorraine Sanders, Operations Manager, CAWA: Project liaison, online survey management, meeting coordination.

Project preparation involved reviewing the literature on values-based research methodologies in the arts and identifying international research activity in the area of measuring the intrinsic value of the arts. The development of a proposal to ECU to proceed with the research involved a detailed cost benefit analysis addressing aims, actions and outcomes. The proposal was ratified by the CAWA Board and endorsed by the ECU Office of Research and Innovation. Ethics approval was required before the appointment of a Research Assistant (RA) for the project and the commencement of the data gathering process. An RA was recruited to assist with research development, documentation, industry partner meetings, and travel and accommodation arrangements, as well as serving as a liaison with arts venues and presenters in regional WA.

Developing Research Instruments

This study incorporates a mix of qualitative and quantitative methods informed by the key research aims previously identified (see Background). Following the work of Brown and Novak (2007), instruments were developed to gather data, enabling the value measurement of cultural activities supported by CAWA Scheme Four funding in 2016.[2] A series of questionnaires were developed in consultation with the industry partner to measure the intrinsic impact of a particular event. Youth participants were considered an important group to engage with the research, as it has been argued that life-long engagement in the arts is supported by early exposure to quality arts experiences (Bernstein, 2011; McCarthy et al., 2001; Orend & Keegan, 1996). The research design took into consideration the understanding that WA regional communities are diverse, with distinct characteristics. Questionnaires were developed to interrogate this diversity.

The research design took into consideration the understanding that WA regional communities are diverse, with distinct characteristics.

2 For details of Scheme Four Funding see the following section, "Participant identification."

Following consultation with the industry partner, six participant-specific surveys were developed to canvass:

- Audience members
- Artists and presenters
- Core arts organisations (two surveys each)
- Youth participants
- Youth chaperones

The questionnaires themselves were designed to encompass all designated regions. However, noting the diversity of the regions, the possibility of regionally specific surveys was considered and might be an option for future research building upon the findings of this research. Live performances, workshops and exhibitions were among the types of events included in this investigation.

All questionnaires were limited to one double-sided page except for the email to the core arts organisations. The main body of the questionnaires were Likert-type response scale (1-5) questions based upon Brown and Novak's (2007) intrinsic impacts:

- Captivation
- Intellectual stimulation
- Emotional resonance
- Spiritual value
- Aesthetic growth
- Social bonding

In devising the questionnaire, the researchers were mindful of CAWA's core mission of building creativity, capacity and connection in and between regional communities. Many of Brown and Novak's indicators married well with CAWA's mission, such as 'social bonding' with 'connection' and 'aesthetic growth' with 'capacity', and as such some of the questions were based on Brown and Novak's survey instruments (2007).

Using Culture Counts™ software as a data collection tool was considered in the developmental phases of the project. Culture Counts™ tools, namely digital data collection infrastructure, were deemed to be beneficial for use on a few levels, so the program was interrogated further. Benefits included the local collection of data as well as contributing to a national database, ecological benefits, and the ability to 'number crunch' quickly. Drawbacks included the equipment and manpower needed to use the system. Following further investigation, we found it was possible to input our specific questions for data collection within the Culture Counts™ program. However, other complications and considerations, including timing factors, personnel, infrastructure and, most importantly for academic research, a lack of tight restrictions on the access to data for ethics-approved purposes, made it more straightforward to use Survey Monkey and hard-copy data collection instruments for this pilot study.

The collaborators agreed that Survey Monkey would be a more useful tool for emailed surveys. Paper survey results were also entered into Survey Monkey to keep analytic material within one platform. Prior to data collection, the methodology and survey instruments met ECU Ethics committee approval.

Participant Identification

Royalties for Regions is a WA Government $24 million investment in culture and the arts that responds to the demand from the WA regional arts sector for a tangible and public commitment to regional arts.

A total of $5.7 million has been allocated to CAWA over a period of four financial years. This funding represents over 23 per cent of the total allocation of the Royalties for Regions $24 million funding.

What has been termed the "Scheme Four" initiative is delivered through a Memorandum of Understanding (MOU) between the Department of Culture and the Arts WA (DCA) and the Department of Regional Development (DRD). Royalties for Regions investment consists of five schemes. CAWA manages Scheme Four. A total of $5.7 million has been allocated to CAWA over a period of four financial years. This funding represents over 23 per cent of the total allocation of the Royalties for Regions $24 million funding. The three pillars of Scheme Four are:

1. Regional Arts Legacy Grants (RALG)
2. Capacity building
3. Regional Arts Partnership Program.

Regional Arts Legacy Grants aim to stimulate and support arts activity in all art forms in all nine regions of WA. There are several tiers of RALG that provide funding to regional arts and cultural organisations, local government and regional artists. 17 regional arts organisations have received funding. RALG applications to allow new applicants access to funding closed 4 March 2016.

Capacity building aims to support projects such as The Exchange, Focus Region Initiative, YCulture Regional and the State Regional Arts Conference. The Exchange is a 2.5 day conference in which peak regional service organisations and artists discuss and explore possibilities for greater collaboration. The Focus Region Initiative is based in Goldfields-Esperance to deliver the Artful Leadership for Community Building program to 16 people. Tjuma Pulka

Media Aboriginal Organisation engaged Gary Cooper as creative producer working on the development of a First Nations festival for the region. YCulture is a Statewide project, with leveraged funds from Healthways, with a specific focus on the Ngaanyatjarra Council lands (NG lands). The State Regional Arts Conference 2017 is also supported through Scheme Four funding.

In consultation with the industry partner, Scheme Four funded projects were identified that were pertinent to the research. The intention was for all nine WA regions to be represented in order to cover the reach of Scheme Four funding. The nine regions to be included in the research were Gascoyne, Goldfields-Esperance, Great Southern, Kimberly, Mid West, Peel, Pilbara, South West and Wheatbelt. However, in the final cut only eight regions were surveyed as a suitable project was not identified in the Pilbara. Lands requiring permits, such as NG lands, were not included in this pilot study due to the complex logistics of visits and data collection. These areas have been identified for future research.

COLLECTION OF SURVEY DATA

Core Organisations

At the commencement of the data collection period, CAWA provided a letter of introduction to the 17 Scheme Four annual funding recipients detailing the project. Organisations were advised that researchers from ECU would be in contact to collect data and they would be asked to respond to a short online questionnaire. Each regional organisation was asked who they represent and to define their community, including its reach. They were also asked what Royalties for Regions Scheme Four Legacy Grant funding meant to their organisation. These questions served as the starting point of the investigation, and provided the first of the value-collecting data. Participant consent forms were also sent out at this time. CAWA advised the organisations that they would be invited to participate later in the year in another online questionnaire and in a two-hour forum at The Exchange, the annual conference of regional organisations.

Visiting the Regions

Researchers visited regional events identified by CAWA to distribute surveys and collect data. The following events in regional WA were visited.

WHEATBELT: 7– 8 May 2016
Dryandra Country Art, Wine and Food Trail

The Wheatbelt project identified by the CAWA Regional Arts Development (RAD) team was the Dryandra Country Art, Wine and Food Trail, held Saturday 7 and Sunday 8 May 2016. The event spanned several hundreds of kilometres and involved 25 venues throughout the region, including the towns Cuballing,

Dryandra, Narrogin, Pingelly, Popanyinning, Wickepin and Williams. It was advertised as showcasing the work of 100 creative people. ARtS Narrogin was the host for the event and one of the 17 organisations who received RALG funding. Audience surveys were delivered to key venues in the region with survey drop boxes located at strategic venues, such as town halls hosting exhibitions and performances. Artists and organisers were encouraged to promote the surveys and fill in the presenter survey.

Overall, it was a difficult event to survey and the quality of the work presented was highly variable. Whilst there were a number of highly talented artists represented, some cafés and bars saw the Dryandra Arts Trail as an opportunity to attract business for their Mother's Day lunch, which coincided with the event. Some artists expressed concern that the arts focus of the festival was obscured by low quality markets, bric-a-brac stalls and non-regional produce. It was difficult also to have the survey promoted by some businesses and venues because people on the trail were preoccupied with rushing between venues, which involved considerable travelling time. Nonetheless, the researcher returned with a reasonable number of responses. It was agreed that the surveys be emailed online to the artists and presenters by the Narrogin Arts Council following the event, as many were too busy on the weekend hosting their events to participate.

PEEL: 11–12 May 2016
The Good, the Bad and the Ugly

The second event surveyed was a presentation in the Peel region at the Fishtrap Theatre, Mandurah Performing Arts Centre, 11 and 12 May 2016, 6pm. The performance was produced by Poles Apart Theatre Company in partnership with Community First (another of the 17 regional arts organisations in receipt of RALG funding). Other partners acknowledged were Mandurah Performing Arts Centre and Stretch Festival Mandurah. Poles Apart Theatre Company was formed by participants in Community First's Ability Arts program. *The Good, the Bad and the Ugly* questions the concepts inherent in the title by exploring the abandonment of unwanted infants both in Greek mythology and the present day. In contrast to the difficulty of promoting the survey at Narrogin Arts, the audience members were very keen to engage and the uptake was quite high. This could be attributed to the fact that there was a reception following the performances so the audiences stayed on site to interact with the performers post-show. It was also a small venue and the survey site was limited to the foyer of the venue rather than involving a wide geographical reach of regional towns. Additionally, the audience was genuinely engaged and enthusiastically supportive of the work of the company.

GREAT SOUTHERN: 3–5 June 2016
Denmark Festival of Voice

On the first weekend in June, WA celebrates WA Day with a Monday holiday. To coincide with the long weekend, two major events were held in different regions that were identified by the RAD team as relevant to this research project. The first was the Denmark Festival of Voice (3–5 June 2016), a project of RALG recipient Denmark Arts. The second was the Margaret River Readers and Writers Festival (3–5 June 2016) a project of RALG recipient Arts Margaret River. Both events were as diverse from each other as they were from the previous two events surveyed.

The Denmark Festival of Voice featured workshops and performances by multicultural choirs and vocalists in up to 10 venues in the small southern town of Denmark, WA. The program included performances and workshops on renaissance vocal harmony, Indigenous hymn singing with the Central Australian Aboriginal Women's Choir, Mongolian throat singing, Fado, sea shanties, and Georgian table singing, to name only a few. The vast array of activity and the tight scheduling of events meant that, like the Narrogin festival, promoting the survey was challenging. People were busy and keen to take in as much of the festival's offerings as possible by rushing between concerts and workshops. It was agreed with the organisers that the best approach to surveying the artists would be via electronic survey as they were too preoccupied with performances to participate during the weekend. It was also agreed that ticket buyers would be targeted through electronic survey. Many audience members, however, did participate and completed surveys during the weekend. Due to the festival's scheduling, students from a schools workshop program were also surveyed using the youth survey.

SOUTH WEST: 3–5 June 2016
Margaret River Readers and Writers Festival

The Margaret River Readers and Writers Festival is Arts Margaret River's flagship event and the largest literary event in regional WA. A gathering of authors and audience were surveyed. Audience surveys, information letters and survey collection boxes were placed at several locations within the main venue. Artist/presenter surveys were placed backstage in the green room area by the presenter. As with previous events, the presenter was encouraged to introduce the surveys via announcements from the stage.

A member of the research team attended the final day of the festival, encouraging audience members to fill out the survey. While this was a manageable event within a main venue, it is possible that the number of surveys collected was limited as some of the audience were repeat attenders. While some artists completed the survey as audience members, since they were participating in

dual roles, no artist or presenter forms were completed. The event organiser agreed to email the artists with a link to the survey online, but no artist surveys were received. Very few surveys were collected unsolicited in the days prior to the data collector's arrival.

GOLDFIELDS-ESPERANCE: 4–8 July 2016
NAIDOC Week Events

Kalgoorlie's NAIDOC (National Aboriginal and Islander Day Observance Committee) Week events included five days of activities and performances. CAWA nominated the Opening Ceremony and the YCulture youth event as events to be surveyed. CAWA also suggested surveying a pop-up fashion show, but the show's date changed and it was not possible to attend. However, a survey box and surveys were left with the presenter to collect from both the audience and artists. We received no responses to the pop-up fashion event.

Many of the audience members and artists attended several of the events so it was possible to ask for survey participation more than once. However, the participants seemed to only complete one form over the duration of the week. It was common to see several people, or families, filling out forms together.

Surveys were collected at the Goldfields Arts Center (GAC) on the first day of the event and at the Miners Hall for the YCulture event, with the encouragement of Mr. Gary Cooper, one of the producers and community members. An Arts Market was presented in the GAC foyer on the second day with an emphasis on Indigenous arts, crafts and language. This market was another opportunity for the community to complete surveys and was a valuable collection period for artist surveys as many of the artists involved participated.

On the day of the YCulture event, the local producer was also collecting surveys, and this may have caused survey fatigue among the respondents. Some potential participants thought they had already filled out the survey as the producers sent survey one around at the start of the event and the ECU survey did not gain momentum until the performance had begun. The hall cleared quickly following the event so there was little opportunity to collect responses post-event.

KIMBERLEY: 29–30 July 2016
Poppy, Child of the Lane – Worn Art Revamped

Theatre Kimberley is a regional community arts organisation, based in Broome. Community cultural development practices are at the core of all the organisation's undertakings. Theatre Kimberley's excellent standing amongst the arts and community sectors alike reflects the organisation's history of quality theatrical endeavours. The scale of their productions and the breadth of their community engagement have contributed to the establishment of

many local artists' emerging careers. Theatre Kimberley works across ages and cultures. A whole-of-community approach includes extensive work with Aboriginal and Torres Strait Islander people in the region. *Worn Art* has been presented annually since 1997. In 2012 and 2013 it was on hiatus, and was relaunched in 2014 as *Worn Art Revamped*. It is a very popular local event. There were 75 performers and a capacity audience (around 375) each night. The researcher attended both performances. Surveys were promoted during intervals and following the performances and there was quite high uptake from the audience and participants. The artist surveys were provided in the green room, but only a few were completed.

MID WEST: 17–18 September
Kalbarri Zest Fest

The researcher travelled to Kalbarri for the opening of the Kalbarri Zest Fest Welcome to Country presented by Northampton Old School. The Welcome to Country involved a presentation by a young group of female dancers who had been prepared by an Elder from the region and who wore dress and jewellery made using beads sourced from local plants. Many of the Elders now living in Broome had travelled to Kalbarri for the Welcome to Country as they originated from the region. Surveys were distributed to performers and audience at the event.

GASCOYNE: 14 October 2016
Exmouth 'Exibald' Portrait Competition and Exhibition

The event surveyed was the 'Exibald' art prize presented by the Exmouth Cultural Arts Centre. The centre was established in 1996 to develop Exmouth's visual and performing arts community and its membership comprises visual, theatre and dance artists, and musicians. The 'Exibald' art prize event is an exhibition of portraits produced by local artists depicting local community members and is the culmination of workshops with local community artists. Its name is a clever take on the renowned Archibald Prize. This was a very intimate event in a small town. Surveys were completed at the exhibition opening and the following day.

IMPACT EVALUATION

Audience Questionnaires

The audience and youth questions developed for the surveys centered around reasons for attending, anticipation, captivation, emotional response, bonding, identity, spiritual value, community connection, regional connection, how highly they valued the experience, future engagement possibilities, and any general comments. Also requested was information on age, gender and approximate distance travelled. Audience questionnaires can be found in Appendix A.

Question 1 of the audience survey asked the participants from all regions to choose the three most important reasons for attending the event from a list of 12 possible reasons (see Figure 1). Figure 2 shows the overall response to the first question across all eight regions surveyed. The response with the highest number of selections was 'to be emotionally moved or inspired', which gained 47% of the responses. This result was a full 10% ahead of the second most popular choice: 'to support your local arts organisation'. The option least chosen was 'to revisit a familiar story or play', which was selected by just over 3% of the audience.

As noted in the previous discussion of methodology, the survey instruments were devised prior to the selection of events in consultation with the industry partner, and based on prior research. The questionnaires in this case required a broad spectrum of inclusions to cover different types of events. The percentages might have gone in a different direction depending on the regional programming, which was unknown at the time of the questionnaire development. For example, if any of the nominated events had involved a well-known story, which was not the case, this may have been reflected in a higher percentage of selections and changed the outcomes shown in Figures 1 and 2.

Measuring the Value of Cultural Activity in Regional Western Australia Audience Questionnaire		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To be emotionally moved or inspired	47%	156
To support your local arts organisation	37%	121
To energise your own creativity	35%	115
To spend quality time with family or friends	32%	104
To see the work of a specific company, performer or director	29%	96
Because someone invited you	29%	95
To discover an unfamiliar artist	16%	53
To celebrate or observe your cultural heritage	14%	47
To learn about cultures other than your own	14%	47
For work or educational purposes	12%	40
To expose others to the arts	10%	32
To revisit a familiar story or play	3%	10
answered question	327	
skipped question	9	

Figure 1: Audience survey Question 1 results.

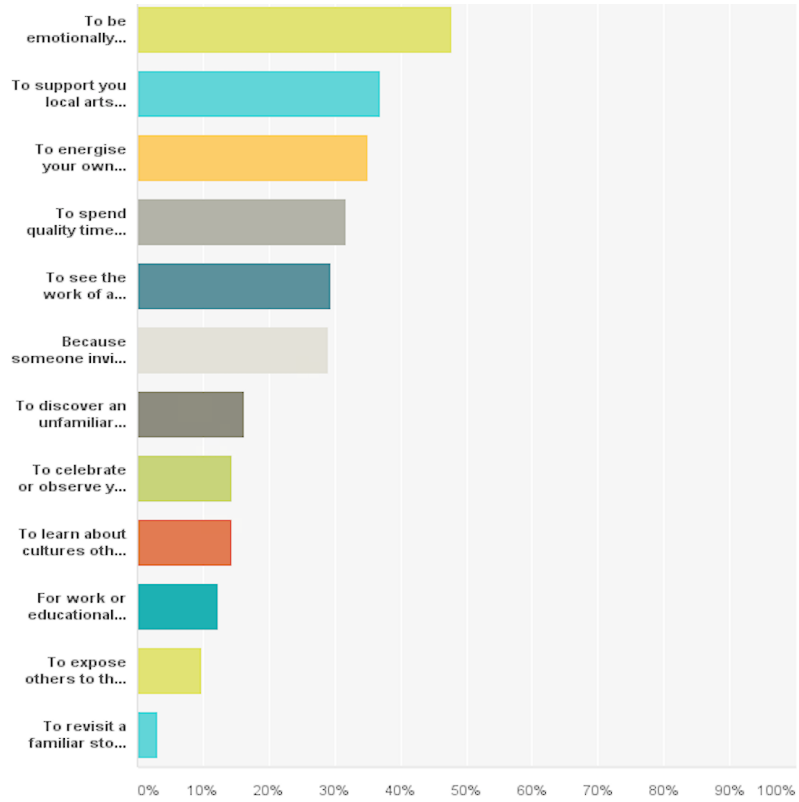


Figure 2: Audience survey Question 1 results.

Figure 3 (below), shows the most popular reason for attendance by region.

Most Popular Response by Region Survey Question: From the list below, select the THREE most important reasons why you attended this event.			
Region	Answer	Response Percentage	Response Count
Gascoyne	To support your local arts organisation	58%	11
Goldfields -	To learn about cultures other than your own	40%	8
Esperance	To support your local arts organisation	40%	8
Great Southern	To be emotionally moved or inspired	64%	37
Kimberley	To support your local arts organisation	66%	67
Mid West	To energise your own creativity	44%	10
Peel	To see the work of a specific company, performer or director	76%	28
South West	To be emotionally moved or inspired	73%	29
Wheatbelt	To spend quality time with family or friends	71%	20

Figure 3: Audience survey Question 1 results, most popular responses regionally.

The table above indicates that the performance presented by the Peel region rated highest (76%) for audience support for the company, performer or director. However, this reason came in fifth on the full audience survey results (see Figure 1). Because the audiences had the opportunity to provide three answers to this question, a statistical anomaly occurred between the regions.

> ... a high proportion of people attended because they were invited or had a connection with the performers or presenters, demonstrating the importance of community connections in the regional arts sector.

To illustrate the diversity of each region, Appendix B breaks down the data results for question 1 into the responses for each specific region. While not featured in any of the number one positions, the option 'because someone invited you' was listed in the top five results in seven out of eight regions (see Appendix B). An observable trend, therefore, is that while the primary reason for each region may have been different, a high proportion of people attended because they were invited or had a connection with the performers or presenters, demonstrating the importance of community connections in the regional arts sector.

What these findings also indicate is that given the diverse nature of the events being surveyed, there is little correlation overall between the motivations of the audiences, largely because of the specificity of the region and the event offerings. For example, a longitudinal study of the Denmark Festival of Voice (Great Southern) may provide more meaningful data on people's motivations over a period of time for attending, as the control is consistent. Perhaps such a study would confirm the results of this pilot study and reveal that the main reason for attending is 'to be emotionally moved or inspired'. Incorporating meaningfully into the analysis the different types of event and the regional diversity represents a challenge that might be better addressed in longitudinal research focusing upon specific events and regions.

The nominated event for survey in the Gascoyne Region was the 'Exibald' art exhibition. Here, the top reason for audience attendance was to support the local arts organisation. This was also the most popular reason selected for attending Theatre Kimberley's *Poppy Child of the Lane–Worn Art Revamped* in Broome. Goldfields-Esperance also selected supporting the local arts community as one of two reasons tied for the top position, along with 'to learn about cultures other than your own'. The event nominated here was Kalgoorlie's NAIDOC week activities and performances, which included the Opening Ceremony, arts markets and the YCulture music performance from Warburton in the Ngaanyatjarra Lands, Gibson Desert, WA. From the Great Southern Region, the Denmark Festival of Voice showed competitive first and second choices: 'to be emotionally moved or inspired' held the top percentage at almost 64%, followed by 'to energise your own creativity' at 59%. The South West region was represented by the Margaret River Readers and Writers Festival. Audience surveys showed the same top two reasons for attending with the respective figures at 73% and 70%. The Mid West reversed the places for the top reasons to attend with 'to energise your own creativity' gaining 43% of the responses, and 'to be emotionally moved' receiving 39%. The Mid West region was represented by the Northampton Old School, who presented at an event in Kalbarri as part of the Kalbarri Zest Fest. Finally, in the Wheatbelt region, audiences at the Dryandra Art, Food and Wine Trail nominated 'to spend time with family or friends' (71%) as the top reason for attending this event.

Survey Question 2 asked if the audience had prepared for the performance in any way. 61% reported that they did nothing in advance to prepare for the event. 87 audience members who responded positively provided examples of how they prepared for the performance (see Appendix B for a list of activities). It can be observed that there were a notable number of people (39%) who did some kind of research or preparation prior to attending the events. Examples include researching online, YouTube, books and event programs. Some respondents were directly involved with the event as volunteers, artists or employees, so preparation included rehearsals or meetings. Respondents repeatedly used the term, 'word of mouth', to answer this question, with some respondents communicating with artists and production teams and some speaking to friends or local community members about upcoming and past events.

Question 3.						
	1/ Not at all	2	3	4	Very much/ 5	Total
Before the event, how much were you looking forward to it?	0.00% 0	3.73% 12	11.49% 37	29.19% 94	55.59% 179	 322

Figure 4: Audience anticipation of the event.

The responses to the questionnaire indicate that 56% of 322 respondents surveyed were looking forward to the event very much and 0% were not looking forward to it at all (see Figure 4).

The matrix below (Figure 5) shows that audiences were generally absorbed, inspired, uplifted, emotionally moved and intellectually stimulated by the cultural events surveyed in WA, with more than 40% of all respondents rating these events with a number 5 ('very much') on the scale, and another 30% ranking these events at level 4. To a lesser degree, audiences were also comforted (30% at level 5), which drew the most responses at the opposite end of the spectrum, with combined level 1 ('not at all') and 2 responses at 15%. The other four options had less than 10% at the lower end.

Question 4. Reflecting on the event, were you:						
	1/ Not at all	2	3	4	Very much/ 5	Total
Emotionally moved?	3.16% 10	5.70% 18	14.87% 47	31.96% 101	44.30% 140	 316
Uplifted?	0.63% 2	2.52% 8	11.64% 37	36.79% 117	48.43% 154	 318
Inspired?	0.94% 3	5.00% 16	11.88% 38	32.19% 103	50.00% 160	 320
Comforted?	5.65% 17	9.30% 28	32.56% 98	22.92% 69	29.57% 89	 301
Intellectually stimulated?	1.97% 6	6.56% 20	20.66% 63	30.16% 92	40.66% 124	 305
Absorbed?	1.68% 5	3.36% 10	11.74% 35	31.21% 93	52.01% 155	 298

Figure 5: Audience survey Question 4 results.

Question 5. Reflecting on your experience, did you feel a connection or bond?						
	1/ Not at all	2	3	4	Very much/ 5	Total
With the artists/ performers/ characters?	1.53% 5	5.20% 17	13.46% 44	33.94% 111	45.87% 150	 327
With others attending the event?	1.89% 6	4.42% 14	17.98% 57	39.12% 124	36.59% 116	 317

Figure 6: Audience survey Question 5 results.

Survey Question 5 looks at possible connections or bonds felt between audience members and artists during a performance or event (see Figure 6). While there are variations between the types of events surveyed, overall the study shows that connections were made. Less than 2% of respondents reported no connection at all and 80% reported a level 4 or 5 rating ('very much') with reference to the connection between audience and performer, artist or character and 75% felt a connection with other audience members.

Question 6. Did the event serve to:						
	1/ Not at all	2	3	4	Very much/ 5	Total
Celebrate your cultural heritage or express a part of your identity?	14.10% 43	14.10% 43	24.92% 76	23.93% 73	22.95% 70	305
Share new insights?	3.16% 10	6.33% 20	20.25% 64	34.49% 109	35.76% 113	316
Open up new possibilities for you?	6.84% 21	13.36% 41	26.38% 81	26.71% 82	26.71% 82	307
Challenge your beliefs and ideas?	12.10% 38	21.02% 66	27.07% 85	22.93% 72	16.88% 53	314
Give you an understanding of new perspectives?	4.44% 14	10.48% 33	24.76% 78	30.79% 97	29.52% 93	315
Relate to your life experience?	8.82% 27	13.73% 42	24.84% 76	25.82% 79	26.80% 82	306
Spur you to take some actions or make some changes?	10.58% 33	13.46% 42	25.64% 80	28.21% 88	22.12% 69	312
Expose you to new artistic work?	2.19% 7	2.19% 7	11.29% 36	28.53% 91	55.80% 178	319

Figure 7: Audience survey Question 6 results.

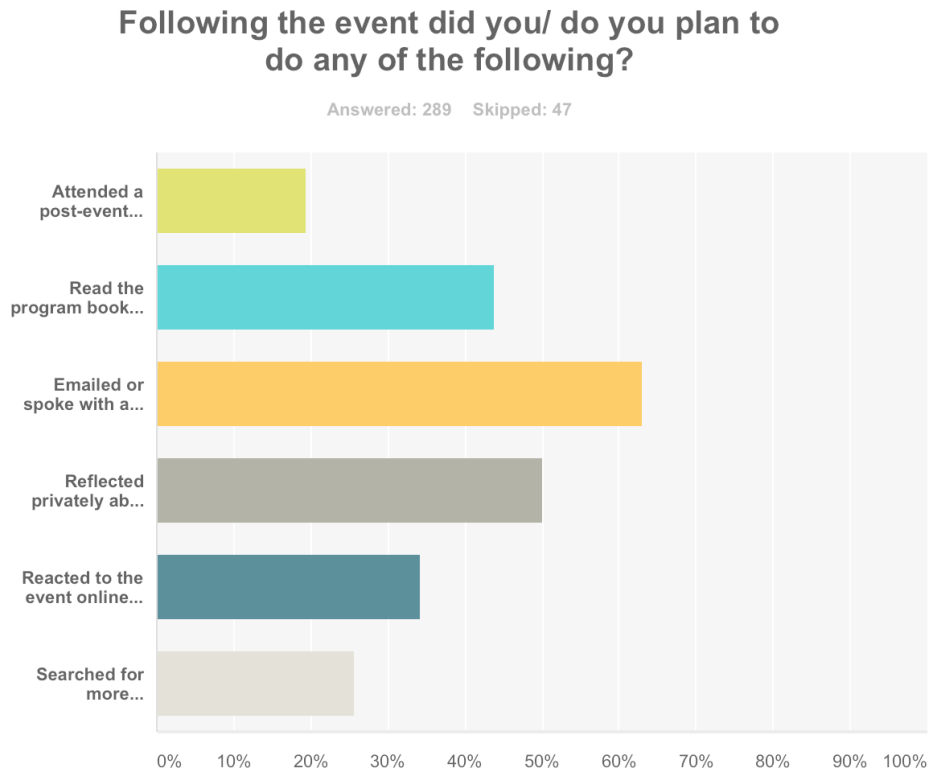
Figure 7 shows a range of responses to the eight sub-questions listed under Question 6. 86% celebrated their cultural heritage to some extent, which reflects the sum of respondents choosing a rating of 2 – 5: 'very much', with 23% feeling very strongly about this aspect. A total of 97% shared new insights, with 36% rating this facet at a level 5:'very much'. 93% felt that the event opened up new possibilities for them to some extent, with 27% rating at level 5 and 27% rating at level 4. 88% felt that the event challenged their beliefs or ideas in some way. Only 17% rated at the top level; half of the respondents chose level 3 and level 4 to best represent their response to the event. 95% were given an understanding of new perspectives, with the highest responses placed at level 4 (31%). A combined 91% felt that the event related to the audience member's life experience in some way. This response was more evenly spread across the matrix, with the highest percentage of responses—26%—going to level 5. 89% felt that the event in some way spurred them to take some actions or make some changes, once again the spread of responses spanned the matrix with the highest responses at level 4 (28%) and level 3 (26%). In response to the final question, 98% felt that they were exposed to new artistic work. 55% of all respondents felt strongly about the last category, rating it 5 out of 5, and therefore giving this aspect the most responses to any one category in the 8-part question. This percentage suggests that the largest proportion of the audience surveyed in this series of questions felt that the event exposed them to new artistic work, thus indicating aesthetic impact. A high percentage also felt they shared new insights, with 35% rating this aspect at level 5 on the chart.

Question 7.						
	1/ Not at all	2	3	4	Very much/ 5	Total
To what extent do you think it is worth presenting this work in your region?	0.00% 0	1.23% 4	2.15% 7	10.15% 33	86.46% 281	325
How inclined would you be to attend a similar event?	0.00% 0	1.23% 4	2.45% 8	10.74% 35	85.58% 279	326
Overall, at what level were your expectations fulfilled for this event?	0.00% 0	0.93% 3	3.74% 12	23.99% 77	71.34% 229	321

Figure 8: Audience survey Question 7 results.

Reflecting on the event/performance in Question 7 (Figure 8), the audience all indicated positive responses. When asked if the event was worth presenting in the region, 86% responded with 'very much' and 0% chose 'not at all'. Similarly, the majority of those surveyed (86%) would be 'very much' inclined to attend a similar event and 71% felt their expectations had been fulfilled to the maximum amount, with another 24% rating the fulfilment at 4 out of 5. In all categories, 0% chose 'not at all' and an average of only 1% rated these aspects at the lower end of the spectrum, with responses at level 1 or 2.

When asked whether the audience members surveyed had discussed the performance with others who attended (Question 8), more than 98% answered yes. The intensity of the discussion (casual or intense) was almost even, with 'intense' selected 3% more frequently. This response supports the thesis that connections were made and suggests that almost all events provoked discourse.



Answer Choices	Responses	
Attended a post-event discussion	19.38%	56
Read the program booklet more closely	43.94%	127
Emailed or spoke with a friend about the event after you got home	62.98%	182
Reflected privately about the meaning of the work, without discussing it with others	50.17%	145
Reacted to the event online or through social media	34.26%	99
Searched for more information online	25.61%	74
Total Respondents: 289		

Figure 9: Audience survey Question 9 results.

Question 9 prompted a response to the audience's intentions for specific post-event actions. Almost 63% responded that they would email or speak with a friend about the event after they got home, 50% would reflect on the event/show privately, and 44% intended to read the program more closely. The remaining three options received between 19%–34% responses in the following descending order: reacted online through social media, searched for more information online, and attended a post-show discussion. All of the 289 respondents to this question indicated that some action would be taken, supporting the notion that the surveyed events inspired follow-up engagement and discussion. 47 respondents (14%) did not answer the question.

Question 10 gave the respondents the opportunity to make any other comments, 113 chose to share a comment. Overall, respondents commented enthusiastically about the events attended, making statements such as:

> Valuable and joyous experience!
> Love the mix of local and visiting talent.
> Can't do without this!
> The message stick sculpture and Welcome to Country ceremonies are vital for strengthening Indigenous people.
> Was moved by the performance and thrilled to see the actors shine on stage!
> It's so wonderful to have an event of this kind in this small town.
> Standard is amazing. So proud of local artists!
> Wonderful event, has really increased my appreciation of the local artists.
> Such productions galvanise the community, bring it together and reflect it. It stimulates and entertains an audience and makes me aware of the depth and wealth of talent in the community.

324 respondents listed their gender: 256 female, 67 male, 1 both.
322 respondents listed their age. 50% of the total audience surveyed were between the ages 50–69. A breakdown of the age range is as follows (see Figure 10):

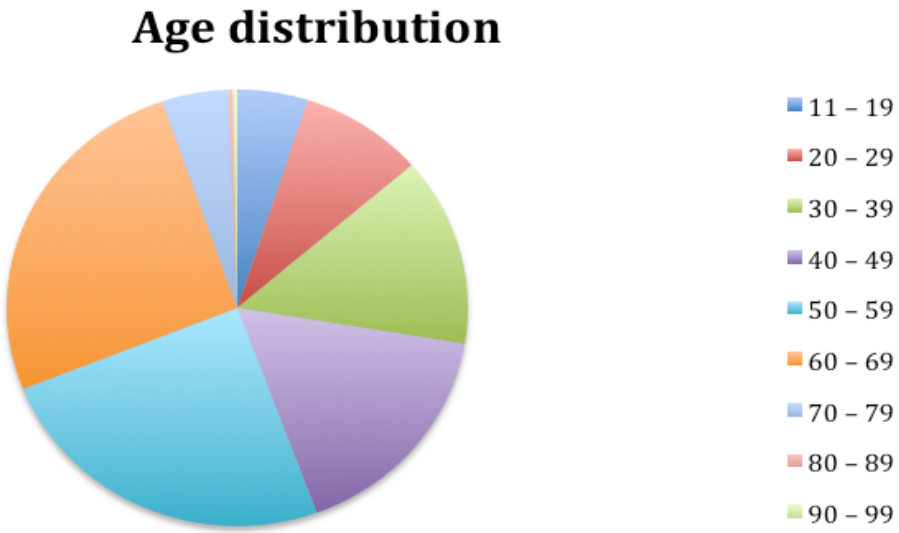


Figure 10: Age distribution of audience members.

Age Range	Number of Respondents	Age Range	Number of Respondents
11 – 19	16	60 – 69	83
20 – 29	28	70 – 79	15
30 – 39	45	80 – 89	1
40 – 49	54	90 – 99	1
50 – 59	79		

Based on the 325 postcodes supplied, the majority of audience members surveyed were from Western Australia, with 22 audience members from interstate or overseas.

The majority of the audience surveyed (60%), travelled less than 20kms to attend the events. At the opposite end of the spectrum, 27% travelled more than 100kms (see Figure 11). Only 13% travelled between 20 – 100kms.

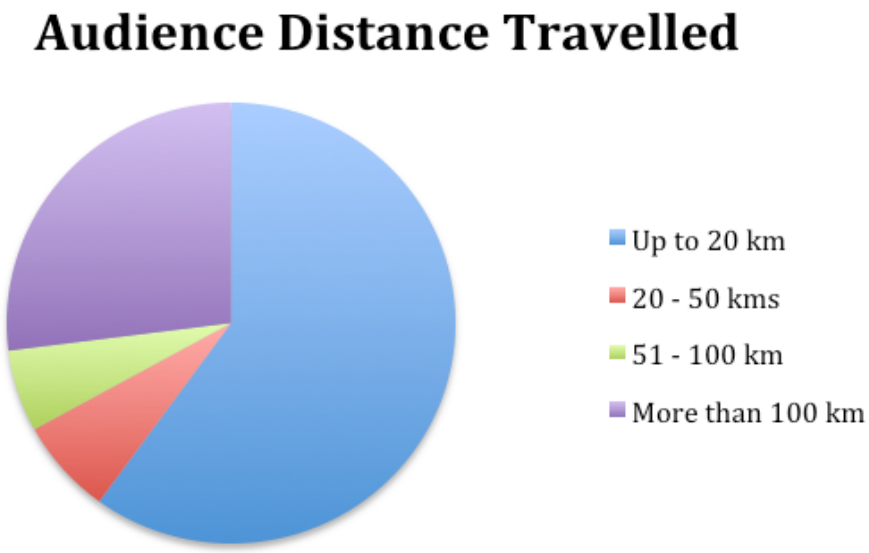


Figure 11: Audience distance travelled.

A regional snapshot might be helpful for this question in order to see the distances travelled for the event and the possible interconnectedness between regions. In the case of Margaret River, where tourism might affect the programming, surveyed participants were fairly evenly split:, 51% were local (under 20km) and 44% travelled more than 100kms. In Denmark, 47% travelled more than 100kms and only just over 20% were from the immediate area.

Youth Questionnaires

The following 18 charts are regional comparisons of youth surveys, which were completed in three WA regions. The data reflects responses from 20 respondents in the Goldfields-Esperance Region, 13 in the Great Southern and one from the Mid West. Only one youth chaperone completed a questionnaire and the response was favourable.

The matrix shows the number of participants responding and the answers based on a scale of one to five. One correlates with the answer 'not at all', moving incrementally along to number five, 'very much'. Due to the small number of surveys completed in the Mid West (1 participant), the red bar on the graphs always equates to 100% of the Mid West respondents. In the other two regions, the surveys reflect individuals responding as well as groups filling out a combined survey.

Goldfields-Esperance showed the most respondents across two events. The NAIDOC YCulture youth music event presented a band from Warburton that was well attended by youth and adults and resulted in 14 completed youth surveys, the NAIDOC Opening Event resulted in six completed youth surveys. The Great Southern regional results included 14 responses from the Denmark Festival of Voice and the Mid West was represented by the Northampton Old School's Welcome to Country at the Kalbarri Zest Fest. As per the legend on the following charts, Goldfields-Esperance regional results are represented with a blue bar, Mid West is represented with a red bar and the Great Southern is a green bar. The left side of the chart shows the participant number.

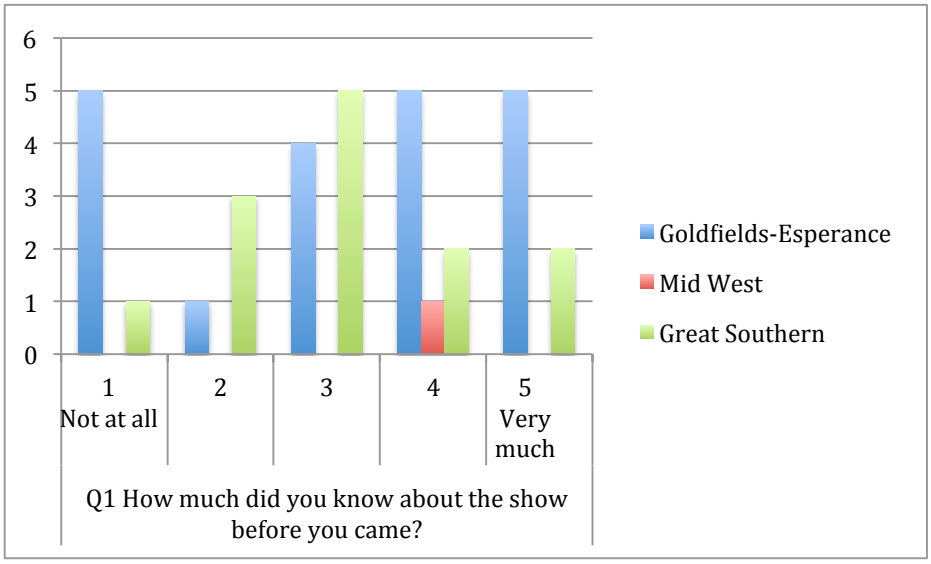


Figure 12: Youth survey results for Question 1.

The first two questions were designed to gauge the levels of readiness for impact and anticipation leading up to the events surveyed. Figure 12 indicates

there was a mix of participant knowledge about the event prior to attendance. Most respondents were excited about the event, with an overall 56% (across all regions) rating at level 5: 'very much' (see Figure 13).

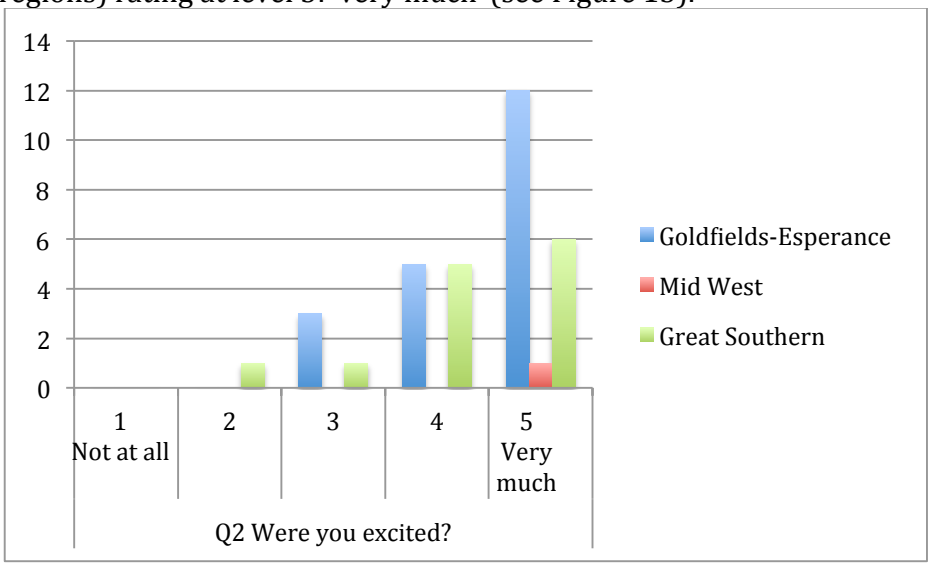


Figure 13: Youth survey results for Question 2.

The next series of questions asked the participants to reflect on intrinsic impact, specifically the emotional resonance and spiritual impact, in their own response to participating in or attending the event. The results shown in the following graphs (see Figures 14–17) indicate that the audience members responding to Questions 4–6 on the surveys found that the events made them feel good, with 88% overall reporting at the highest two levels. They were reasonably comfortable with the event (Question 4); 74% registered at the high end and 15% at the low end. The events made the majority of respondents happy and few registered any levels of sadness, with 88% registering no sadness at all (level 1 at 0%) and 12% registering a low level of sadness (2 out of 5 on the matrix).

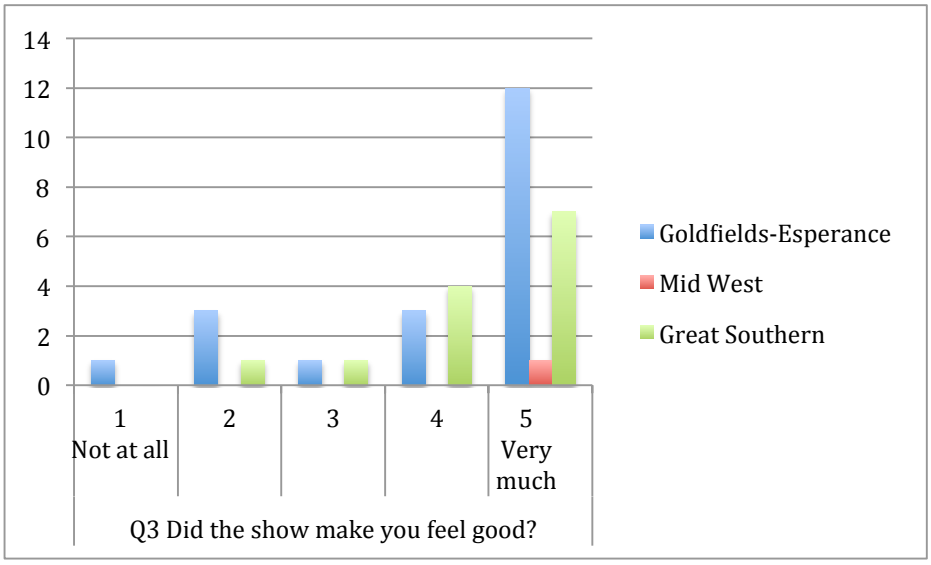


Figure 14: Youth survey results for Question 3.

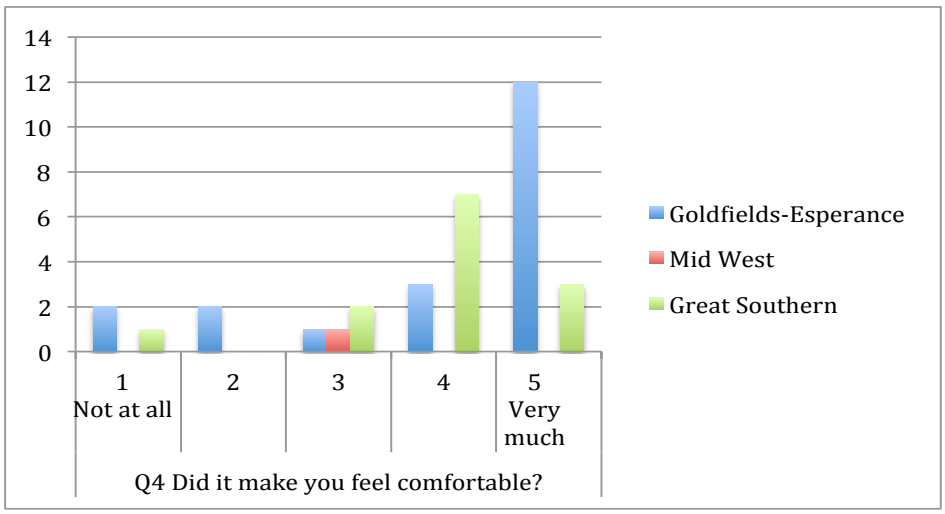


Figure 15: Youth survey results for Question 4.

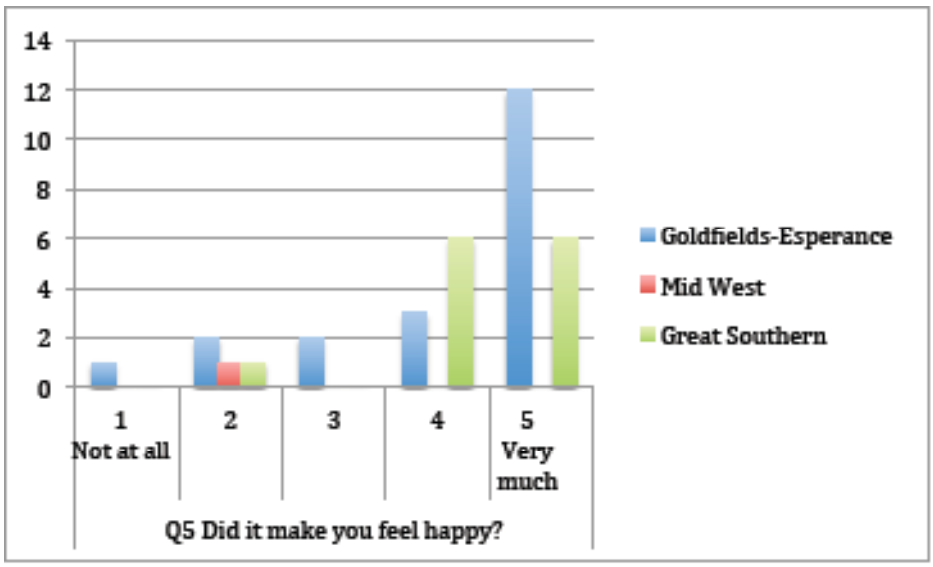


Figure 16: Youth survey results for Question 5.

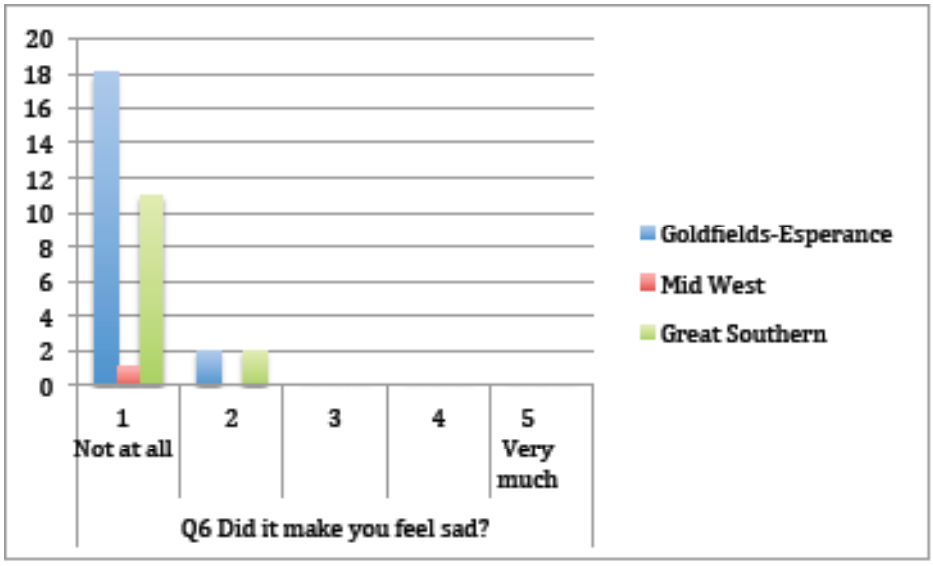


Figure 17: Youth survey results for Question 6.

The next survey questions refer to social bonding, connections and the interconnectedness of the audience. Question 7 asked if the participant enjoyed sharing the experience with other audience members: 76% responded at the top two levels and 9% responded with 'not at all'. This last figure was wholly drawn from Goldfields-Esperance, which equates to 15% of that region, where 5% did not answer the question.

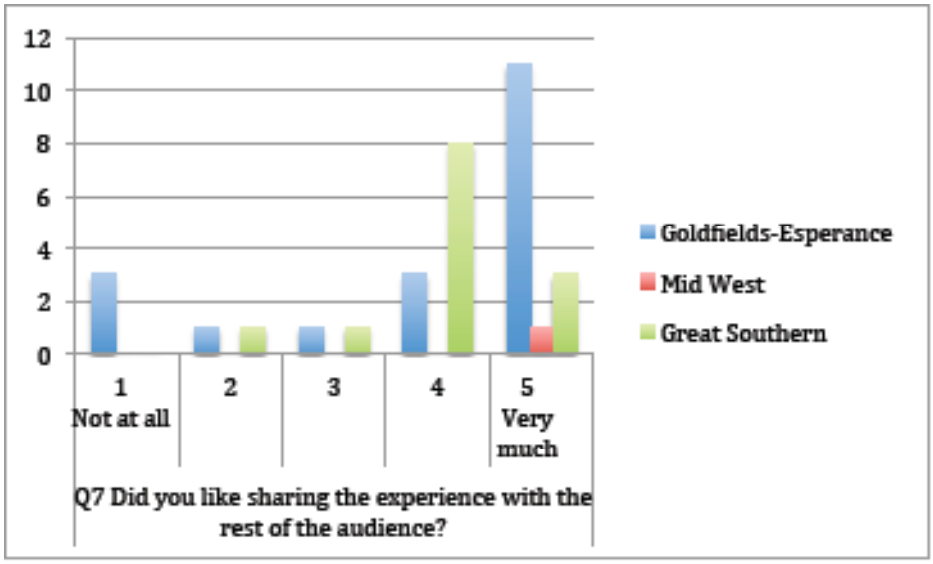


Figure 18: Youth survey results for Question 7.

Question 8 asks the respondents to draw a comparison to their own lived experience. 24% responded that it was very much like their lives, 12% responded with 'not at all' and 6% did not answer the question. This was a more even spread over the matrix as indicated in Figure 19. Most participants reported that they learned something about other cultures to some extent, with 82% registering at the highest two levels of the scale in Question 9 (see Figure 20), indicating aesthetic growth.

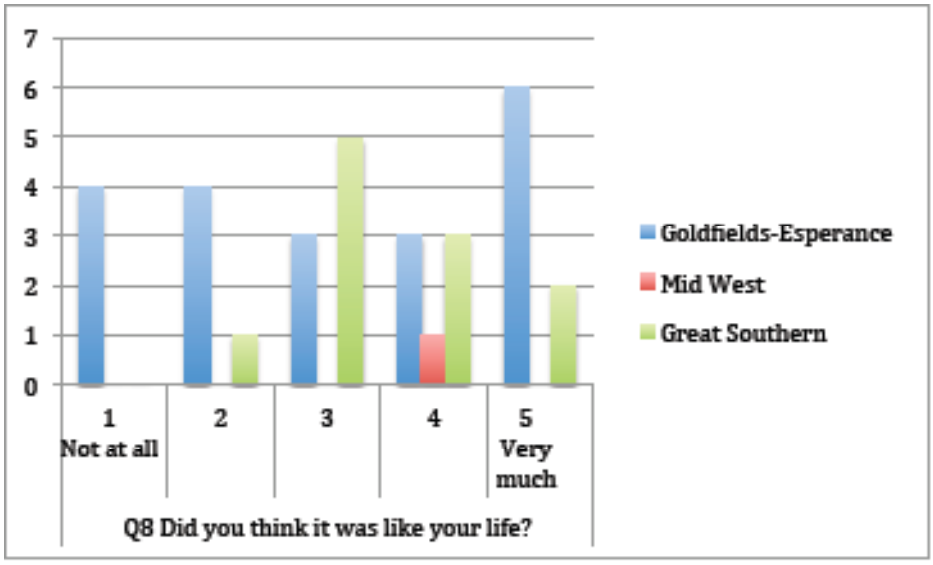


Figure 19: Youth survey results for Question 8.

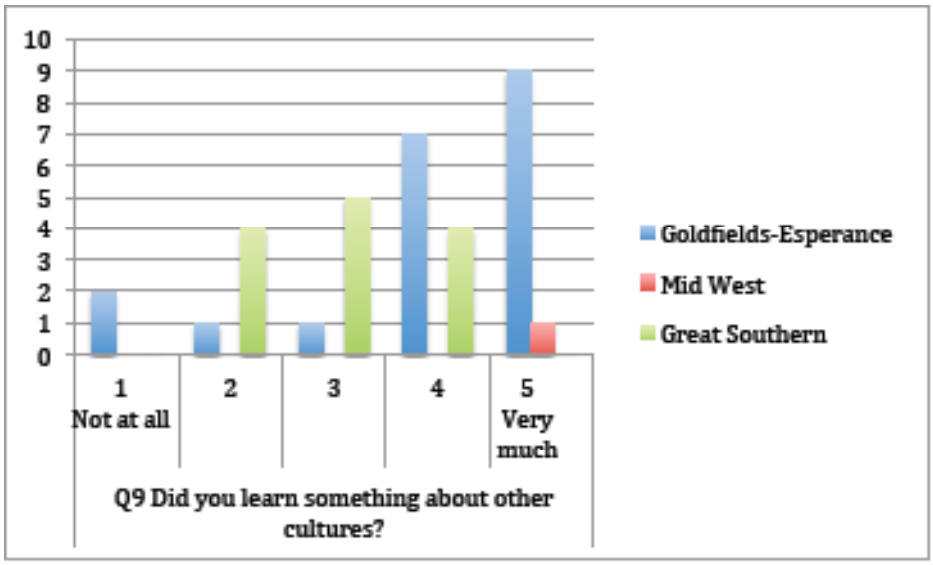


Figure 20: Youth survey results for Question 9.

The next section of the survey reports on satisfaction levels. Question 10 results show that the majority of the respondents felt that the event was very much worth coming to; 79% rating the highest level. Similarly, 74% of youth surveyed rated the highest positive response ('very much') when asked if they would attend a show like this again (see Figures 21 and 22).

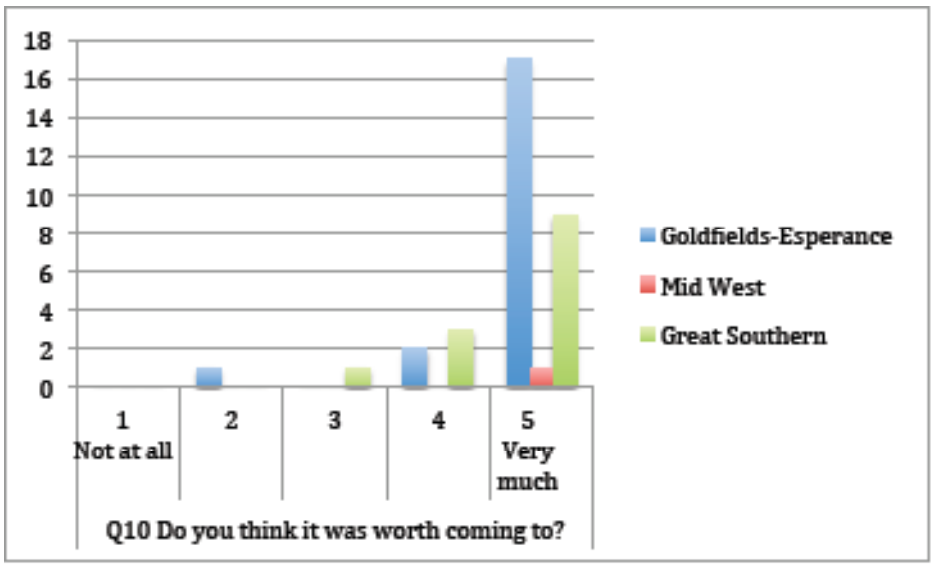


Figure 21: Youth survey results for Question 10.

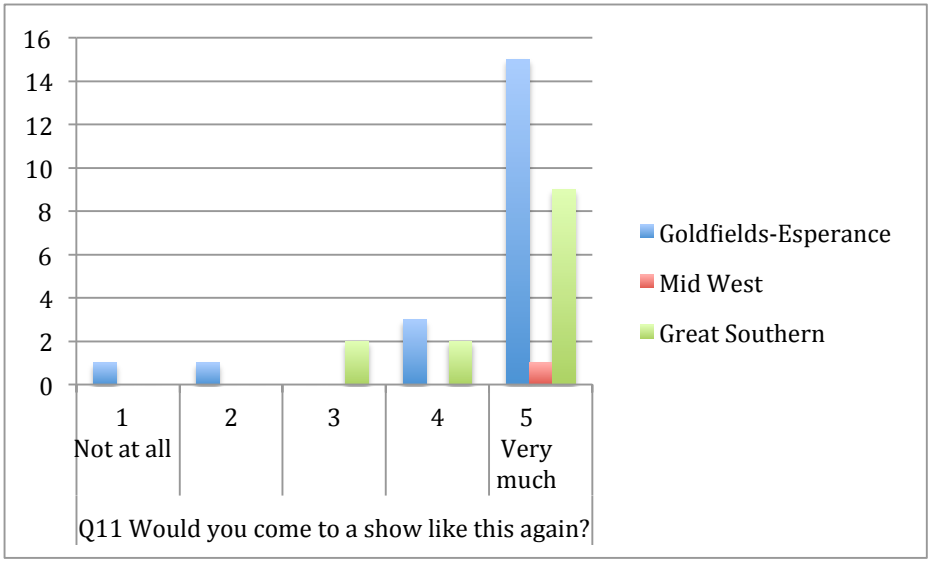


Figure 22: Youth survey results for Question 11.

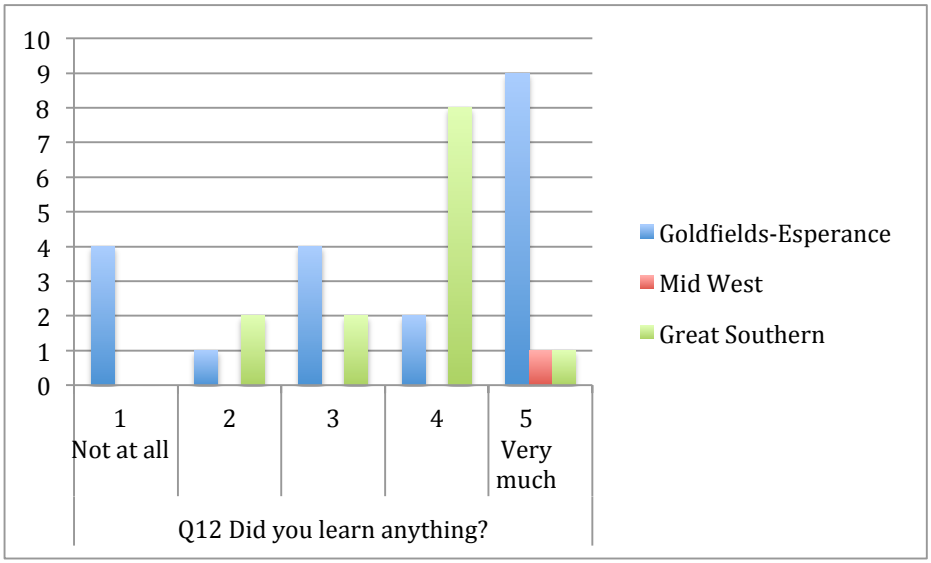


Figure 23: Youth survey results for Question 12.

Reporting on how the respondents were intellectually stimulated by the events (Figure 23), there was a mix of results on whether the audience members learned anything at the event, with 62% reporting at the high end of the spectrum and 12% reporting 'not at all'. Similarly, 56% reported that the event made them think (levels 4 and 5) and 12% responded 'not at all' (see Figure 24). When asked if the event made the respondent want to ask questions, 29% reported 'not at all' and the rest of the respondents were evenly spread along the matrix (see Figure 25).

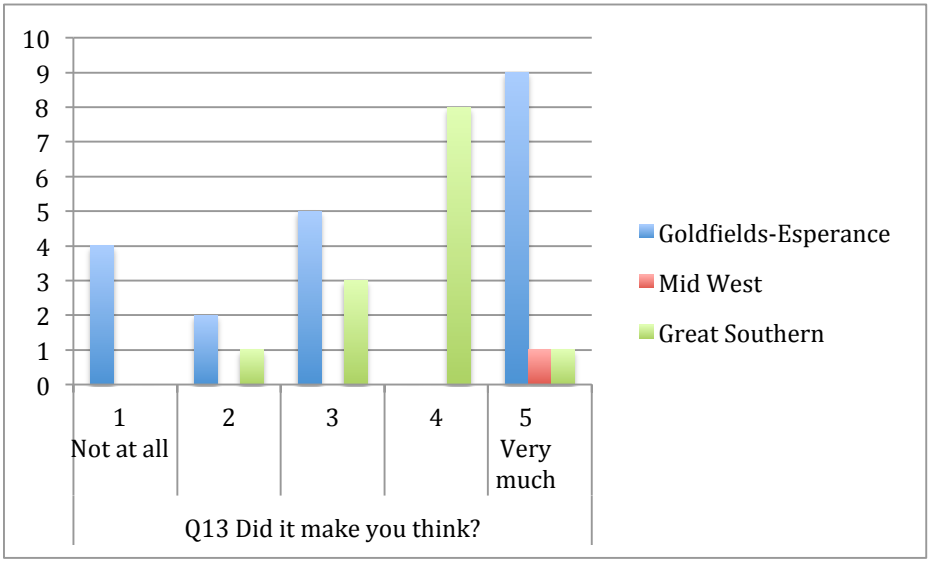


Figure 24: Youth survey results for Question 13.

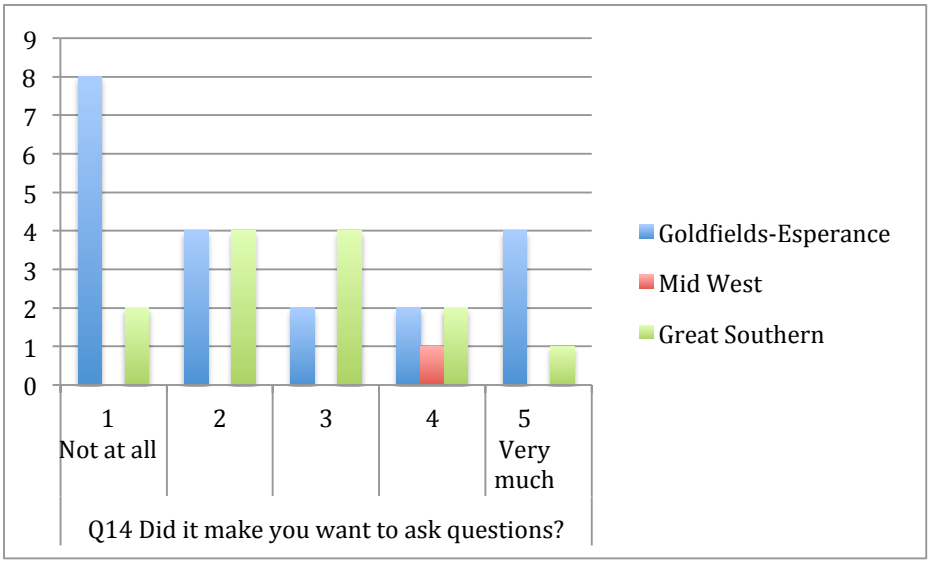


Figure 25: Youth survey results for Question 14.

Referring back to aesthetic growth, Question 15 asked if the event made the participant want to be a better person. There were strong positive results with this question, particularly from Goldfields-Esperance where the regional percentage was 50% at the highest level (5). Overall, across the three regions, 44% reported in the top two levels (4 and 5), 29% at a median level (3), 24% responded in the lower levels of the spectrum, and 3% did not answer the question (see Figure 26).

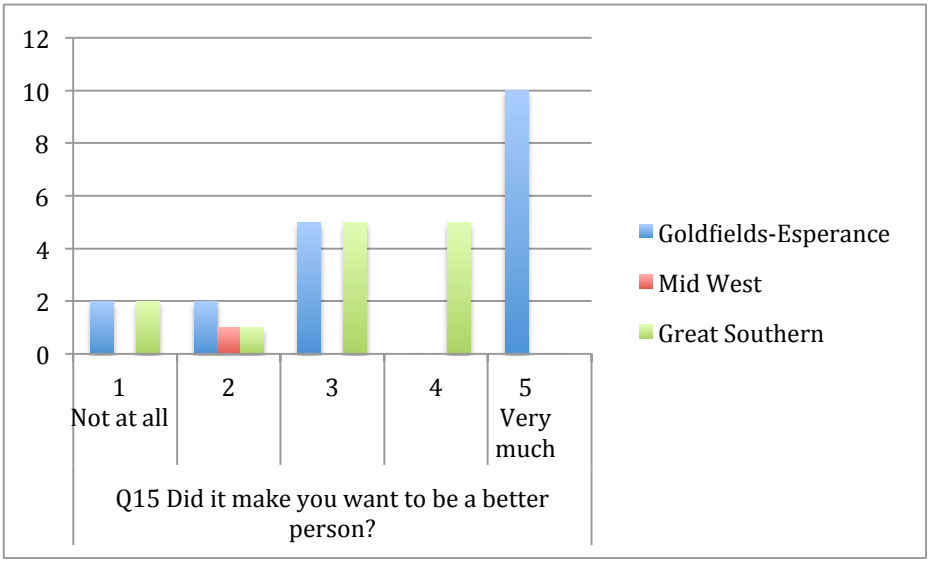


Figure 26: Youth survey results for Question 15.

Similarly, Question 16, 'Did it make you want to live in a better society?', resulted in mixed responses where the top two levels (4 and 5: 'very much') received 32% of the overall audience surveyed, 26% were at the median level 3, and 41% responded with the lower levels 1 and 2. The data involving the average percentage amongst the three regions indicates that the majority of youth respondents did not feel that the event made them want to live in a better society. However, analysing the chart, it is clear to see that in Goldfields-Esperance, the highest number of respondents in the region reported at the highest level (5: 'very much') that the event did make them want to live in a better society, (see Figure 27). On a regional level, the results from the Kalgoorlie NAIDOC events showed strong results in aesthetic and spiritual impact.

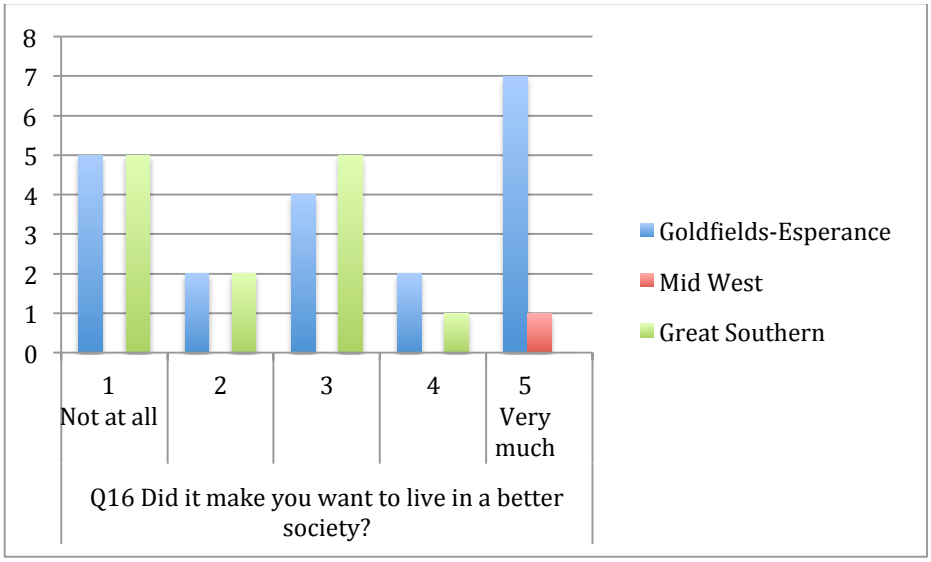


Figure 27: Youth survey results for Question 16.

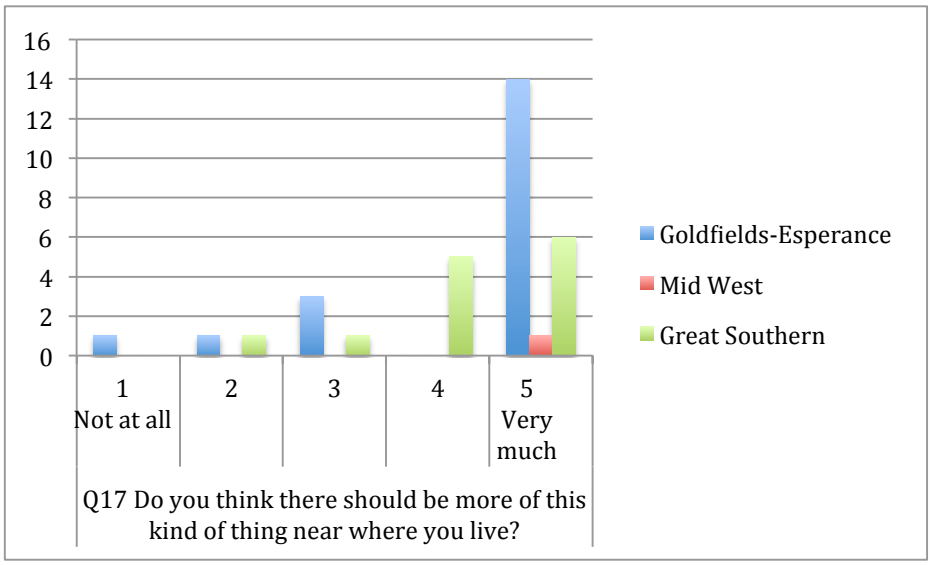


Figure 28: Youth survey results for Question 17.

In terms of relevance, Question 17 asks if there should be more events like the one presented in the region. 76% of all respondents felt positively about this, rating it highly at the 4 or 5 levels. Along the same line of enquiry, participants were asked if they would tell their friends about it. There was 0% response at the lowest level 'not at all' and 74% reported the highest response level: 'very much'. The remainder of the surveys reflected positive responses.

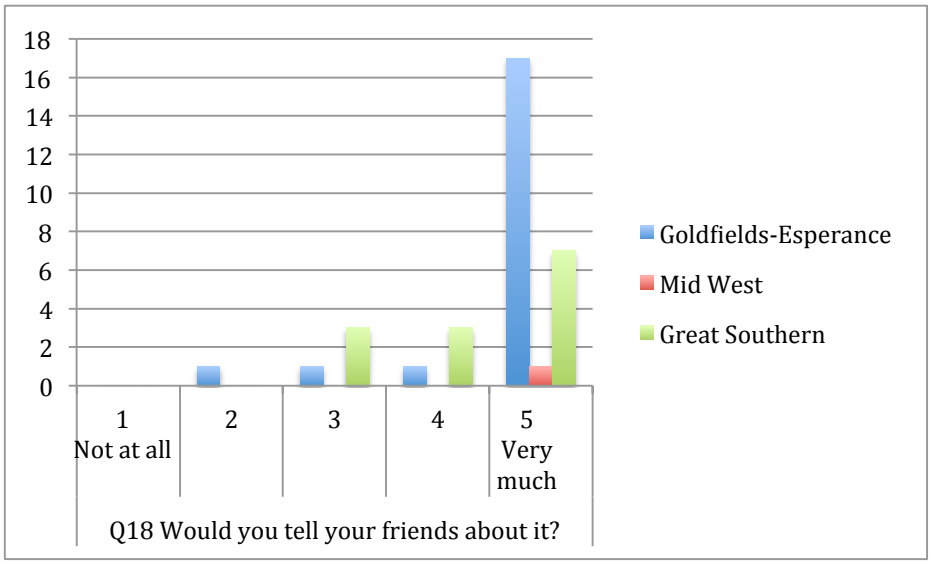


Figure 29: Youth survey results for Question 18.

These results show a composite of a selection of regions. While the percentages presented are primarily based on averages, comparison charts have been included in this report to illustrate a more detailed examination of the data in an effort to be less reductive or overly simplistic in its interpretation. How the specific events were received in these regions is far more complicated an analysis. This data is a snapshot of the youth response to cultural activity in WA, which warrants further consideration on a broader scale of events in a longitudinal study. The regions of WA are more diverse than this data might suggest and require an in-depth study of the multi-dimensional layers of cultural activity.

Artist and Presenter Questionnaires

Artists were invited to participate in surveys with questions reflecting upon their experience of presenting in the regions. Please find the artists' surveys in Appendix A. Questions centred upon their connectivity, creativity and capacity to deliver programs in the regions. There were 34 respondents to this questionnaire. 32 respondents presented in the following regions: Gascoyne (5), Kimberley (3), Kalbarri for the Mid West Region (3), Wheatbelt (9), Goldfields-Esperance (10) and Peel (2). Two artist/presenters did not specify their region.

The first question asked respondents to 'select the three most important reasons why you presented at this event'. The data on the reasons for presenting demonstrates an even spread in relation to the answers, with the highest percentage of responses (48%) attributed to energising their 'own creativity' and next in the range (44%) to celebrating or observing 'your own cultural heritage'.

Respondents: Artists and Presenters		
From the list below, select the THREE most important reasons why you presented at this event.		
Answer Options	Response Percentage	Response Count
To energise your own creativity	48%	16
To celebrate or observe your cultural heritage	44%	15
To expose others to the arts	38%	13
Because someone invited you	29%	10
For work or educational purposes	26%	9
To showcase the work of a specific company, performer or director	26%	9
To learn about cultures other than your own	21%	7
To trial new work	15%	5
To discover and unfamiliar artist	15%	5
To revisit a familiar story or play	9%	3
answered question		34
skipped question		0

Figure 30: Survey results for artist/presenter Question 1.

Question 2 asked respondents: 'Beforehand did you do anything in order to prepare yourself for this region and understand what to expect?'40% answered yes to this question. In the comments section for this question the reason for this weighting is clear as many of the respondents were from the region in the

first place. Some that had undertaken research had done so on the internet or had taken part in workshops. One respondent had done extensive research to engage with the region, stating:

> I approached Elders at the Land & Sea Council and introduced myself. I researched Tribal groups and spoke with people who have been here before.

When questioned about the level of anticipation (Question 3) prior to the event, 75% reported they were looking forward to it very much (see Figure 31).

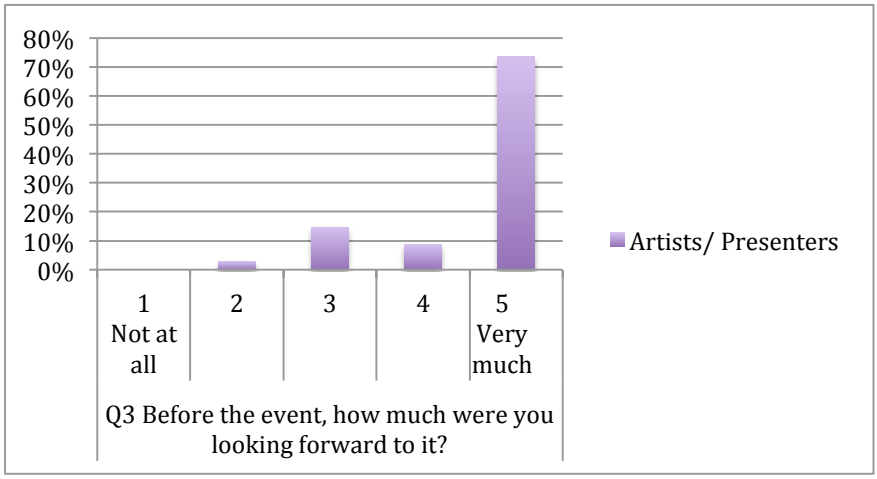


Figure 31: Survey results for artist/presenter Question 3.

Question 4. Reflecting on your experience, did the event serve to:						
	1/ Not at all	2	3	4	Very much/ 5	Total
Celebrate your cultural heritage or express a part of your identity?	10.34% 3	6.90% 2	10.34% 3	3.45% 1	68.97% 20	29
Open up new possibilities for you?	3.33% 1	3.33% 1	13.33% 4	23.33% 7	56.67% 17	30
Challenge your beliefs and ideas?	22.22% 6	14.81% 4	18.52% 5	11.11% 3	33.33% 9	27
Give you an understanding of new perspectives?	6.90% 2	10.34% 3	17.24% 5	24.14% 7	41.38% 12	29
Relate to your life experience?	0.00% 0	4.00% 1	8.00% 2	32.00% 8	56.00% 14	25
Spur you to take some action or make a change?	3.85% 1	0.00% 0	26.92% 7	19.23% 5	50.00% 13	26
Make a connection with the local community?	0.00% 0	0.00% 0	6.90% 2	17.24% 5	75.86% 22	29
Provide an opportunity to reflect on your practice?	0.00% 0	3.70% 1	11.11% 3	14.81% 4	70.37% 19	27
Benefit your practice?	3.33% 1	3.33% 1	10.00% 3	23.33% 7	60.00% 18	30

Figure 32: Survey results for artist/presenter Question 4.

The responses to Question 4 (see figure 32) indicate that the artists surveyed felt the event had served to celebrate their cultural identity and provided a connection with the community to a greater extent than it did to challenge their beliefs and ideas. It also rated highly for reflecting upon and benefitting their artistic practice. This question relates directly to CAWA's aims of building creativity, capacity and connection. The artists' and presenters' responses demonstrate the success of the funding scheme in achieving these aims.

Figure 33 indicates positive responses to expectations of the event and the suitability of the event for the specific region. They valued highly presenting the work, they were favourably inclined towards presenting similar events in future and overall, their expectations were fulfilled.

Questions 5 - 7.						
	1/ Not at all	2	3	4	Very much/ 5	Total
To what extent do you think it is worth presenting this work in this region?	0.00% 0	0.00% 0	3.13% 1	9.38% 3	87.50% 20	32
How inclined would you be to present a similar event?	0.00% 0	0.00% 0	15.63% 5	21.86% 7	62.50% 20	32
Overall, at what level were your expectations fulfilled for this event?	0.00% 0	3.13% 1	6.25% 2	28.13% 9	62.50% 20	32

Figure 33: Survey results for artist/presenter Questions 5, 6, 7.

On the question of whether they discussed the performance with others who attended, 46% said 'yes casually' and 54% said 'yes intensely', meaning that 100% of the respondents engaged with others meaningfully after their performance.

Respondents were also asked whether they had any other comments. 11 artists and presenters responded with comments that were very positive about the experience. These comments included:

> It was a very humbling and proud experience. To share the moment and have the chance to tell the story through documentary film-making makes me feel extremely passionate and grateful.

> Lovely audience—so special to share our music in such a lovely setting.

The artists and presenter surveys were completed by 32 respondents. Of these, 25 identified as female, five as male, and two are listed as male and female. When asked to identify their role on the project, their identifications included artist, singer, actor, stall-holder, and coordinator.

There were 29 respondents to the question relating to the distance travelled to present at the event, and five did not answer this question. As illustrated in Figure 34, 17 travelled 20 kms or less, four travelled 21 – 99 kms and seven travelled more than 100 kms to present at the event. These results indicate that the majority of the artists at the events surveyed were local, but that almost 25% travelled distances of more than 100km.

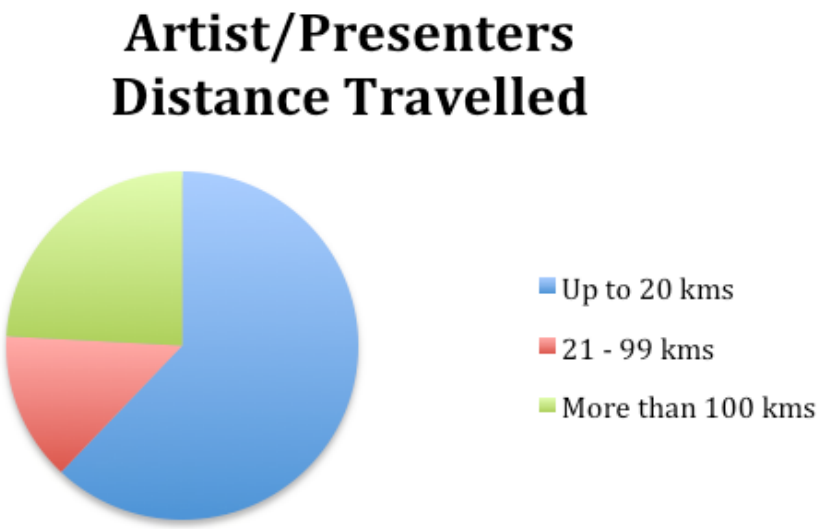


Figure 34: Distance travelled by artists and presenters

Core Arts Organisations, Questionnaires and Focus Group

The 17 core arts organisations (see Appendix D) funded through Scheme Four were invited to participate in two online surveys and one focus group. One survey was sent at the commencement of the data gathering period in May 2016 and one at the end of the data gathering period in October 2016. There were seven respondents to the May online questionnaire and six to the October online questionnaire. Several organisations answered both. The focus group took place as part of The Exchange conference (also funded by Scheme Four) which was held 15 November 2016, Fairbridge Village, and which involved 27 participants from both arts organisations and CAWA. The questions centred upon the impact of the funding upon the organisations and communities.

Question 1: How would you define your community?

In both the May and October surveys, and at the focus group, organisations were asked to define their communities. The predominant features in common were remoteness and isolation. Some of the communities represented featured transient mining populations, Indigenous communities, farming communities and coastal retirement communities. Many comments on communities represented by the arts organisations demonstrated considerable arts engagement. The comments below typify this engagement:

> Esperance has a very vibrant arts community with over 30 local arts groups. Although there is some cultural diversity, that is not reflected much in public culture.

> Northampton is a creative community with multiple visual arts practises, organisations and commercial outlets, but with no performance event. The major festival is a street festival called the Airing of the Quilts in October (20 years). Our arts organisation specifically caters to Aboriginal residents in Northampton.

> Kambalda is a small mining town that is situated 55km south of Kalgoorlie in the Goldfields-Esperance Region of WA … Our Arts Community has changed due to new people moving to town and having more interest in the Arts than mining.

> We have a slightly higher than average median age. We have an already engaged and sophisticated arts and cultural consumer/participant. The vocal members of our community are very keen to see it develop into a vibrant regional cultural centre that makes it a viable alternative to living in Perth.

At the focus group, representatives from Theatre Kimberly offered their definition of their community as follows:

> So the community that we serve is a very remote small town. But we also serve the Kimberley region, more often the west Kimberley so the community is mostly that of a five and six hours of rough driving from where we are. Sometimes a bit of the east Kimberley. The region as a whole is a high Indigenous population and when we work remotely from our town, a lot of the community we are serving are those remote Indigenous communities. When we are working in Broome we are serving the population that has a quite diverse cultural mix of families going back to pearl diving days. So a mixture of Asian heritages, Western culture, Indigenous populations.

Representatives from further North West defined their community in the following terms:

> I work for Mowanjum Community. That's 15Ks outside of Derby which is 2 ½ hours north of Broome. So it's three language groups: Worrorra, Wunambal and Ngarinyin, and their land stretches from the King Sound all the way up to Kalumbaroo, so it's quite a transient—there's about 450 people in Mowanjum. It's a transient population. People come down for social services and for socialising and whatever, and during wet season. There's a lot of youth, a lot of creativity, a lot of musicians. And there's also lots of social issues.

At the other end of the spectrum is the Mid South West town of Nannup, which representatives described in the following terms:

> I'm from Nannup, which is quite a very small population in quite a big shire in the centre of the Southwest, that's quite kind of isolated. It's not en-route to anywhere. We've got a creative conservative community. But I think that our … music event [that] caters for a much wider community, so that flows right out through the regions, over east and internationally.

Question 2: Who do you represent?

In answering this question online there were some who listed their membership and others who listed their community name. Esperance listed in both their online surveys their 19 member groups, illustrating the wide demographic and geographic remit. [3] Two other organisations chose to describe their remit in the following terms:

> Our nfp organisation represents our community, we aim to provide opportunities for residents as well as visitors to our town and our broader region.
>
> ARtS Narrogin Incorporated—a not for profit, volunteer run arts and culture association dedicated to improving access to arts, culture and entertainment in our district.

During the focus group it was clear that there was some confusion surrounding this question as to whether it meant who do they serve or work for as opposed to who does their organisation represent, and it was clarified that all organisations were membership organisations and they served their members. One respondent stated:

> ACDC works for its members, but also to provide arts and cultural opportunities for the wider community as well, but our members are the focus.

Question 3: What is the reach of your community?

In terms of reach, participants in the on line surveys articulated that the regions that they served often encompassed a number of communities. For example, one participant noted that:

> The Shire of Ravensthorpe includes the towns of Ravensthorpe, Hopetoun, Jerdacuttup, Munglinup and Lake King.

Another commented that:

> Generally our reach is the triangle of Kalgoorlie, Coolgardie and Kambalda.

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3 1. Bay of Isles Community Outreach: 2. Cannery Arts Centre: 3. ESCARE: 4. Esperance Brass Band: 5. Esperance Drumming Group: 6. Esperance Home Care: 7. Esperance Music Festival: 8. Esperance Nyungar Aboriginal Corporation: 9. Esperance Photographers Club: 10. Esperance Theatre Guild: 11. Festival of the Wind : 12. Nulsen Community Progress Association: 13. Recherche Writers: 14. Lite forms: 15. Just Dance Esperance: 16. GIFSA: 17. Esperance Bay Music Club: 18. Te Whanau O Tumanako (Maori Cultural Group): 19. Esperance Aboriginal Families and Community Development Group.

In terms of national and international reach, participants in the focus group were only able to speculate. However, many of the organisations catered not only to the local community, but also to special interests. Festivals such as the Kalbarri Zest Fest is held during wildflower season, which attracts international tourists, and which also, this year, attained international significance through celebrating the 400th anniversary of the 1716 landing of Dutch explorer Dirk Hartog off the coast of WA. Northhampton Old School, which was responsible for presenting the Indigenous Welcome to Country for Zest Fest 2016, saw its growing reach in the following terms:

> Our community is rural and our projects are local, but because of invitations into the Perth International Children's Festival … and the Zest Festival which is exploring the Dutch community, we have ended up having international exposure now. The Dutch thing particularly, it's been on Dutch television and a lot of cross-cultural exchange that's still potentially open to us.

The Demark Festival of Voice, Nannup Music Festival, and Margaret River Readers and Writers Festival also attract national and, on occasion, international performers. One participant stated:

> Some of our projects will be the ones that go directly from the Scheme Four ended up having international profile… particularly some of the digital content that was created onsite and screened over east. It was certainly enjoying a much broader profile and allowed us to export our stories from our region to more of an international stage.

Question 4: What does the Royalties for Regions Scheme Four Regional Arts Legacy Grants funding mean to your organisation?

There were seven detailed responses to the May online survey and six to the October survey. They were overwhelmingly positive and the key benefits of funding they identified were:

- Sustainability
- Administrative support
- Capacity
- Cohesiveness
- Consolidation
- Innovation
- Creativity

One respondent referred to the impact on the artists in their community, stating:

> All of the funds this year have been distributed to local artists through contracted employment on our projects. In the coming years, most of these funds will translate into increased employment opportunities for local artists, but also some of it will be reserved as seed funding for grant applications around projects relating to arts development.

Another participant highlighted the development opportunities provided by the funding:

> This additional staff support will allow the Executive Officer to focus a lot more on obtaining funding to support local arts groups and arts activities, extending regional networks and partnerships, and engaging in broader arts advocacy work. It has also greatly reduced the risk of burn out for the Executive Officers and key volunteers.

This comment was echoed by a respondent from the October survey who noted that:

> Volunteers can now be focused on our vision of creating community cohesion through the arts and culture. This also ensures longevity and positivity within our organisation.

The positive responses are not particularly surprising; what financially restricted or "cash strapped" remote rural arts organisation would find it detrimental to receive more financial support for their activities? The more significant aspect of the responses is how the organisations have welcomed the funding because it is not tied to particular instrumental policy outcomes. This has allowed for development and support of the burgeoning creativity in their communities in creative ways. Some referred to the restrictions imposed by other funding organisations. In contrast, this funding model has allowed the organisations to determine the most critical areas where they face resource shortfalls in meeting their organisation's creative goals and objectives. This flexibility is reflected in the comments by this respondent to the May survey:

> The open nature of Scheme Four has meant we can strengthen what we already do so that we can continue to do it well. It has meant we can walk again instead of hobble along, constantly hampered by a lack of money. If such a scheme is allowed to continue it may eventually mean we can run and then hopefully fly ... becoming the organisation of excellence that we aspire to become. Something of which our community can be proud, and hopefully our state too.

The November focus group, in addressing this question, were similarly highly positive about the benefits of the funding. The following themes emerged from the discussion:

- Strategic planning
- Increased efficiency
- Focus upon governance
- State-level funding increased their credibility and recognition from local government authorities
- Resilience
- Validation

In a similar manner to the questionnaire responses, the issue of sustainability and the role of planning in this process was raised. One respondent commented:

> I was just going to say that any other funding which allows us to focus on operations as opposed to projects is really valuable because it just gives us some more resources to think strategically, develop better systems to … whereas when we are chasing project funding after project funding, you know, there's never enough in the pot to really cover the administration time to think about ourselves as an organisation, to connect that project with other things that we do. You know all the glue between the projects, it's really essential and it makes us more resilient and a stronger organisation all around.

The group reflected upon the value of the funding to the organisations' stakeholders and community and how it was possible to leverage upon this, with one respondent stating:

> … it's only a small amount of assistance in some cases, but it's very validating. It keeps you going, in terms of saying ah yes, it does matter, and other people think it matters too.

The discussion concluded on the point that the groups would welcome further support from this funding source. At no time was there any suggestion that Royalties for Regions funding had any negative connotations or results.

Question 5: Has your view changed since the initial questionnaire?

Of the six respondents to the October questionnaire, four answered no, I don't think so and one said:

> A little due to consultation with Country Arts WA, giving us a more positive outlook and this may have a direct outcome of attracting key members to our organisation.

During the November focus group discussion of this question, one respondent was fearful of a double-acquittal for the funding. They were relieved to find that it would be aligned with the regular funding acquittal to CAWA. Another was concerned that they would be required to stage another event with their already overstretched administration, only to find that funds could be used to support infrastructure administration to leverage their funding. Another respondent was also relieved to find that the funding could be directed towards administrative support. These responses indicate that the organisations welcomed administrative support, less acquittal requirements and less funding directed towards new projects, but more funding to be directed towards consolidation of organisational infrastructure.

Question 6: Has Scheme Four Regional Arts Legacy Grants funding fostered connections or networks between the regions in WA, or impacted in another way?

This question was asked in the October online survey and there were six respondents, four of whom were affirmative, one not sure, and one negative due to the isolation of the community. One respondent attributed these positive networking opportunities to the benefits of being able to afford permanent, paid staff, stating:

> Yes, by having a paid Coordinator, the person becomes more accountable in the role. With direction from our Committee the Coordinator is guided to make new connections throughout their duties. It has allowed for accountability in reporting, networking outside of our immediate region, and further seeking of networking opportunities that may not avail if left only to volunteers.

During the November focus group the discussion surrounding this question elicited a number of examples where it had been possible to broaden networks for the community organisations.

The group was informed that The Exchange conference was funded by Scheme Four, which prompted this response:

> I really look forward to these events, meeting our peers around the state is really useful. It's very hard for us all to network and certainly through these events we've made lots of partnerships so yes, it has changed. And also today we've been talking about a way we will be able to keep that network going. So if you hadn't brought us all together we'd still all be stumbling around meeting each other occasionally, but not having time to ... basically, time to develop a relationship, and share problems and solutions for developing our practice.

Such comments confirmed just how isolated and restricted the representatives from the remote regional organisations felt and articulate how barriers to networks not only exist within the regions that operate over vast areas, but also

across the regions. The funding provided the opportunity to come together at The Exchange and meet with peers and make new connections provides an opportunity to build upon existing relationships and develop new networks.

Question 7: Any Other Comment

The final question posed by the researcher was whether there was anything else that the groups would like to 'bring to the table'. The message received was that ongoing support in this manner will enable stability, growth and development of vibrant communities and artistic projects. As one respondent whose organisation works with Indigenous communities stated:

> … particularly with Aboriginal communities that this year there was a coproduction of Broome kids and Aboriginal kids telling stories from the peninsula … So those kids not only get to see stories from their own culture told in their own community, but the white kids got to learn about those stories and actually be engaged and involved in the telling of that back to the broader community. I think that kind of sounds pretty priceless.

DISCUSSION

The findings demonstrate that Scheme Four funding was an extremely worthwhile investment in cultural activity in regional Western Australia. The participants in the events surveyed were highly positive in their response to the values-based questions.

The audience and youth questionnaires provided useful data on reasons for attending, anticipation, captivation, emotional response, bonding, identity, spiritual value, community connection, regional connection, how highly they valued the experience, future engagement, age, gender and approximate distance travelled, and documented any general comments. Evidence is provided in the evaluation that the impact of cultural activity upon the audiences and youth was high.

The surveys and the focus group conducted with the 17 core arts organisations indicated that Scheme Four funding contributed significantly to their sustainability, capacity, innovation, creativity, resilience and strategic planning. Overwhelmingly, the response at the November focus group was that such funding enables stability, growth and development of vibrant artistic communities.

One limitation of the data collection process was that the research design did not allow for capturing verbal feedback from audiences and artists. Often researchers in the field were approached by community members, artists and audiences, who would provide verbal feedback on the value and impact of the events. These included members of Indigenous communities or indigenous youth who may not have been confident in writing their opinions down. At other times, people were keen to provide lengthy verbal accounts of their appreciation of the event. The researchers agreed that this feedback was invaluable; however, it was not possible to report on it due to ethical considerations in the research design. The researchers considered that future research design should provide for qualitative in-depth interviews to capture this valuable feedback.

CONCLUSION

This pilot project was useful in gathering initial values-based data and demonstrates the effectiveness of Royalties for Regions Scheme Four funding.

With regard to the project aims, it was successful in capturing a considerable amount of public values-based data in regional WA. The measurement indicators proved to be relevant and have potential for alignment with DCA's Culture Counts™. The contribution that the arts are making in the regions of WA is highly evident from the findings, and it is apparent even in this small pilot project that the diversity of cultural activity, both historically and across regions, is vast.

Although a full investigation of the impact of initiatives such as Goldfields-Esperance Arts Culture Framework 2015-20 and Gascoyne Focus region initiative (Country Arts WA, 2015) ultimately were only touched upon in this pilot study the analysis of one project in each region demonstrates that these initiatives have an ongoing resonance. This indicates the need for further work in this area.

It is recommended that CAWA integrate ongoing values-based research into the future, as a means of capturing longitudinal data measuring the value of cultural activity in regional WA.

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APPENDIX A: Survey Instruments

Audience Questionnaire
Youth Audience Questionnaire
Youth Chaperone Questionnaire
Artist/Presenter Questionnaire
Core Arts Organisation Questionnaires1
Core Arts Organisation Questionnaires 2
(Focus Group Guiding Questions)
Information Letter

Measuring the value of cultural activity in Regional WA **Audience Questionnaire**

This questionnaire relates to a collaboration between Country Arts Western Australia (Country Arts WA) and Edith Cowan University (ECU) to research the impact of increased funding through "Royalties for Regions" on the delivery of arts programs in WA. Data gathered will be used for reporting to stakeholders and academic publication.
Your response will be anonymous. Thank you for taking the time to share your experience.

Where did you attend this event? _____
(By 'event' we mean performance, workshop, art exhibition or any other arts gathering.)

1. From the list below, select the <u>THREE most important</u> reasons why you attended this event. *(tick three)*

- ☐ Because someone invited you
- ☐ To spend quality time with family or friends
- ☐ To energise your own creativity
- ☐ To expose others to the arts
- ☐ To revisit a familiar story or play
- ☐ To see the work of a specific company, performer or director
- ☐ To support your local arts organisation. Name of organisation:
- ☐ To discover an unfamiliar artist
- ☐ To celebrate or observe your cultural heritage
- ☐ To learn about cultures other than your own
- ☐ To be emotionally moved or inspired
- ☐ For work or educational purposes

2. Beforehand, did you do anything (apart from reading advertisements or brochures) in order to prepare yourself for this event and understand what to expect?
☐ No ☐Yes If yes, please give an example:

3.	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
Before the event, how much were you looking forward it?					

Reflecting on Your Experience

4. Were you:	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
Emotionally moved?					
Uplifted?					
Inspired?					
Comforted?					
Intellectually stimulated?					
Absorbed?					
Other (Please specify):					

5. Did you feel a connection or bond?	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
With the artists/performers/characters?					
With others attending the event?					

6. Did the event serve to:	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
Celebrate your cultural heritage or express a part of your identity?					
Share new insights?					
Open up new possibilities for you?					
Challenge your beliefs and ideas?					
Give you an understanding of new perspectives?					
Relate to your life experience?					
Spur you to take some action or make a change?					
Expose you to new artistic work?					

	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
7. To what extent do you think it is worth presenting this work in your region?					
8. How inclined would you be to attend a similar event?					
9. Overall, at what level were your expectations fulfilled for this event?					

10. Afterwards, did you discuss the performance with others who attended?

☐No ☐Yes - casually ☐Yes, intensely

11. Following the event did you/ do you plan to do any of the following?

☐ Attended a post-event discussion ☐ Reacted to the event online or through social media

☐ Read the program booklet more closely ☐ Searched for more information online

☐ Emailed or spoke with a friend about the event after you got home

☐ Reflected privately about the meaning of the work, without discussing it with others

12. Any other comments:

13. To finish, please answer these few questions about yourself. Your answers are confidential.

Age: _____ **Gender: _____** **Postcode: _____**

Approximate distance traveled to attend this event:

☐ Under 20 km ☐ 20 – 50 km ☐ 51 – 100 km ☐ More than 100 km

Measuring the value of cultural activity in regional WA.
Youth Questionnaire

Where did you attend this event? _____
(By 'event' we mean performance, workshop, art exhibition or any other arts gathering.)

Please tick one box for each of the following questions.

	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
1. How much did you know about the show before you came?					
2. Were you excited?					
3. Did the show make you feel good?					
4. Did it make you feel comfortable?					
5. Did it make you feel happy?					
6. Did it make you feel sad?					
7. Did you like sharing the experience with the rest of the audience?					
8. Did you think it was like your life?					
9. Did you learn something about other cultures?					
10. Do you think it was worth coming to?					
11. Would you come to a show like this again?					
12. Did you learn anything?					
13. Did it make you think?					
14. Did it make you want to ask questions?					
15. Did it make you want to be a better person?					
16. Did it make you want to live in a better society?					
17. Do you think there should be more of this kind of thing near where you live?					
18. Would you tell your friends about it?					

Measuring the value of the cultural activity in regional WA.
Youth Guardian/Chaperone Questionnaire

This questionnaire relates to a collaboration between Country Arts Western Australia (Country Arts WA) and Edith Cowan University (ECU) to research the impact of increased funding through "Royalties for Regions" on the delivery of arts programs in WA. Data gathered will be used for reporting to stakeholders and academic publication.
Your response will be anonymous. Thank you for taking the time to share your experience.

1. Where did you attend this event? _____
(By 'event' we mean performance, workshop, art exhibition or any other arts gathering.)

2. Approximate distance traveled to attend this event:

☐ Under 20 km ☐ 20 – 50 km ☐ 51 – 100 km ☐ More than 100 km

Please tick one box for each of the following questions.

	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
3. To what extent do you think it is worth presenting this work in your region?					
4. How inclined would you be to attend a similar event?					
5. Overall, at what level were your expectations fulfilled for this event?					

6. Any other comments:

Measuring the value of cultural activity in regional WA
Artist/Presenter Questionnaire

This questionnaire relates to a collaboration between Country Arts Western Australia (Country Arts WA) and Edith Cowan University (ECU) to research the impact of increased funding through "Royalties for Regions" on the delivery of arts programs in WA. Data gathered will be used for reporting to stakeholders and academic publications.
Your response will be anonymous. Thank you for taking the time to share your experience.

1. From the list below, select the <u>three most important</u> reasons why you presented this event. *(tick three)*

☐ Because someone invited you
☐ To energise your own creativity
☐ To expose others to the arts
☐ To revisit a familiar story or play
☐ To showcase the work of a specific company, performer or director
☐ To trial new work
☐ To discover an unfamiliar artist
☐ To learn about cultures other than your own
☐ To celebrate or observe your cultural heritage
☐ For work or educational purposes

2. Beforehand, did you do anything in order to prepare yourself for this region and understand what to expect?

☐ No ☐Yes If yes, please give an example:

_____
_____
_____
_____
_____

3.	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
Before the event, how much were you looking forward it?					

Reflecting on Your Experience

4. Did the event serve to:	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
Celebrate your cultural heritage or express a part of your identity?					
Open up new possibilities for you?					
Challenge your beliefs and ideas?					
Give you an understanding of new perspectives?					

Measuring the value of cultural activity in regional WA
Artist/Presenter Questionnaire

Relate to your life experience?					
Spur you to take some action or make a change?					
Make a connection with the local community?					
Provide an opportunity to reflect on your practice?					
Benefit your practice?					

	NOT AT ALL 1	>>>>> 2	>>>>> 3	>>>>> 4	VERY MUCH 5
5. To what extent do you think it is worth presenting your work in this region?					
6. How inclined would you be to present a similar event?					
7. Overall, at what level were your expectations fulfilled for this event?					

8. Afterwards, did you discuss the performance with others who attended?
☐No ☐Yes - casually ☐Yes, intensely

9. Any other comments:

10. To finish, please answer these few questions about yourself. Your answers are confidential.

Age: **Gender:**

Role on this project:

What town did you present your event in?

Approximate distance traveled to present this event:

Core Arts Organisations Questionnaire 1 (online survey)

Q1 How would you define your community?
Q2 Who do you represent?
Q3 What is the reach of your community?
Q4 What does the Royalties for Regions Scheme Four Regional Arts Legacy Grants funding mean to your organisation?

Core Arts Organisations Questionnaire 2 (online survey and Focus Group guiding questions)

Q1 How would you define your community?
Q2 Who do you represent?
Q3 What is the reach of your community?
Q4 What does the Royalties for Regions Scheme 4 Regional Arts Legacy Grants funding mean to your organisation?
Q5 Has your view changed since the initial questionnaire?
Q6 Has Scheme Four Regional Arts Legacy Grants funding fostered connections or networks between the regions in WA, or impacted in another way?

MOUNT LAWLEY CAMPUS
2 Bradford Street, Mount Lawley
Western Australia 6050
☎ 134 328
www.ecu.edu.au
ABN 54 361 485 361 CRICOS IPC 00279B

INFORMATION LETTER TO PARTICIPANTS

Title of Research:
Measuring the Value of Cultural Activity in Regional Western Australia

My name is Helen Rusak and I am the Senior Lecturer in Arts Management at the WA Academy of performing Arts, ECU, Western Australia. You are invited to take part in research I am conducting into the value of cultural activities in Western Australia, in collaboration with Country Arts WA.

The research aims to measure the impact of increased funding through "Royalties for Regions" on the delivery of arts programs in WA.

Information collected during the research will be analysed and used for reporting to stakeholders, conference presentation and academic publication. It will also form the basis of future research in this area.

All data collected will be stored securely on ECU premises for five years after the research has concluded and my be used in future research. The research has ethics approval from the Human Research Ethics Committee at ECU.

Participation in this research is voluntary and your response will be anonymous.

If you would like to take part in the research, please sign the attached consent form or reply to this email.

If you have any questions about the research or require further information you may contact the following:

Chief Investigator: Dr Helen Rusak
Telephone: (08) 6304 6160
Email: h.rusak@ecu.edu.au

APPENDIX B: Result Charts

Audience Question 1 Regional Comparison Charts
Audience Question 2 Comments List

Region: Gascoyne / Exmouth		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To support your local arts organisation	58%	11
Because someone invited you	37%	7
To discover an unfamiliar artist	37%	7
To spend quality time with family or friends	32%	6
To be emotionally moved or inspired	32%	6
To see the work of a specific company, performer or director	26%	5
To celebrate or observe your cultural heritage	26%	5
To expose others to the arts	16%	3
To learn about cultures other than your own	16%	3
To energise your own creativity	11%	2
To revisit a familiar story or play	5%	1
For work or educational purposes	5%	1
answered question		19
skipped question		1

Audience survey Question 1 Gascoyne Region results.

Region: Goldfields-Esperance / Kalgoorlie		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To learn about cultures other than your own	40%	8
To support your local arts organisation	40%	8
Because someone invited you	35%	7
To see the work of a specific company, performer or director	30%	6
To celebrate or observe your cultural heritage	30%	6
For work or educational purposes	30%	6
To spend quality time with family or friends	25%	5
To energise your own creativity	20%	4
To be emotionally moved or inspired	15%	3
To revisit a familiar story or play	10%	2
To expose others to the arts	5%	1
To discover an unfamiliar artist	5%	1
answered question		20
skipped question		1

Audience survey Question 1 Goldfields-Esperance Region results.

Region: Great Southern / Denmark		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To be emotionally moved or inspired	64%	37
To energise your own creativity	59%	34
To spend quality time with family or friends	28%	16
To discover an unfamiliar artist	22%	13
To support your local arts organisation	22%	13
To learn about cultures other than your own	21%	12
To see the work of a specific company, performer or director	19%	11
Because someone invited you	16%	9
To celebrate or observe your cultural heritage	14%	8
For work or educational purposes	9%	5
To expose others to the arts	7%	4
To revisit a familiar story or play	0%	0
answered question		58
skipped question		2

Audience survey Question 1 Great Southern Region results.

Region: Kimberley / Broome		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To support your local arts organisation	66%	67
To be emotionally moved or inspired	37%	38
To spend quality time with family or friends	35%	36
Because someone invited you	30%	31
To see the work of a specific company, performer or director	26%	27
To energise your own creativity	19%	19
To celebrate or observe your cultural heritage	16%	16
To learn about cultures other than your own	15%	15
To expose others to the arts	8%	8
To revisit a familiar story or play	5%	5
To discover an unfamiliar artist	4%	4
For work or educational purposes	3%	3
answered question		102
skipped question		4

Audience survey Question 1 Kimberley Region results.

Region: Mid West / Northamption (event in Kalbarri)		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To energise your own creativity	43%	10
To be emotionally moved or inspired	39%	9
To spend quality time with family or friends	35%	8
For work or educational purposes	35%	8
Because someone invited you	30%	7
To support your local arts organisation	30%	7
To celebrate or observe your cultural heritage	22%	5
To learn about cultures other than your own	17%	4
To expose others to the arts	13%	3
To see the work of a specific company, performer or director	13%	3
To discover an unfamiliar artist	4%	1
To revisit a familiar story or play	0%	0
answered question		23
skipped question		0

Audience survey Question 1 Mid West Region results.

Region: Peel / Mandurah		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To see the work of a specific company, performer or director	76%	28
To be emotionally moved or inspired	65%	24
Because someone invited you	49%	18
To spend quality time with family or friends	24%	9
To discover an unfamiliar artist	24%	9
To energise your own creativity	22%	8
To expose others to the arts	11%	4
For work or educational purposes	11%	4
To learn about cultures other than your own	8%	3
To revisit a familiar story or play	23%	1
To celebrate or observe your cultural heritage	3%	1
To support your local arts organisation	0%	0
answered question		37
skipped question		0

Audience survey Question 1 Peel Region results.

Region: South West / Margaret River		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To be emotionally moved or inspired	73%	29
To energise your own creativity	70%	28
To support your local arts organisation	38%	15
To see the work of a specific company, performer or director	30%	12
To discover an unfamiliar artist	30%	12
For work or educational purposes	20%	8
Because someone invited you	13%	5
To spend quality time with family or friends	10%	4
To expose others to the arts	8%	3
To celebrate or observe your cultural heritage	8%	3
To learn about cultures other than your own	3%	1
To revisit a familiar story or play	0%	0
answered question		40
skipped question		0

Audience survey Question 1 South West Region results.

Region: Wheatbelt / Narrogin and surrounding areas		
From the list below, select the THREE most important reasons why you attended this event.		
Answer Options	Response Percentage	Response Count
To spend quality time with family or friends	71%	20
Because someone invited you	39%	11
To energise your own creativity	36%	10
To be emotionally moved or inspired	36%	10
To expose others to the arts	21%	6
To discover an unfamiliar artist	21%	6
For work or educational purposes	18%	5
To see the work of a specific company, performer or director	14%	4
To celebrate or observe your cultural heritage	11%	3
To revisit a familiar story or play	4%	1
To learn about cultures other than your own	4%	1
To support your local arts organisation	0%	0
answered question		28
skipped question		0

Audience survey Question 1 Wheatbelt Region results.

Audience Q 2: Beforehand, did you do anything (apart from reading advertisements or brochures) to prepare yourself for this event and understand what to expect? If yes, please give an example.

Promotional material
Newspaper articles
Online research
Attended previous performances or exhibitions
Read the program
Researched previous performances
Communication with artists
Family or friend involved with event
Volunteered for event
Researched website
Communicated with performers and production staff
Conversed with friends, local people
Organised the event
Prepared a manuscript and samples of work
Researched other attendees
Business associations
Read the book
Prepared a presentation
Went through the program and tried to pick one key event
Research, Network
Took time off and organised a cover at work
Researched unfamiliar writers
Submitted a manuscript for feedback
Brochure
Arts Hub
Read books by the authors blogged
Volunteer briefing
Spoke to friend who attended last year
Rehearsal (singing)
Invited my mother
Read about story
Reading on websites about NAIDOC
Listened to Archie Roach at home
Set aside time to attend
Supporting youth involved
Info at Kal Miner
Word of mouth
Watched a rehearsal
Participating guest artist
Worked with cast members previously

Audience Q 2: Beforehand, did you do anything (apart from reading advertisements or brochures) to prepare yourself for this event and understand what to expect? If yes, please give an example.
(continued)

One cast member is a client
Practiced (choir member)
YouTube, WWW
Spent 2 hours organising programme for the whole of Saturday
Board meetings
Program
Planned ahead for time off work.
Studied the program to ensure full appreciation and to use the time to best effect! So many wonderful groups etc.
Listened to artists' music on YouTube
Looked at previous programme (2014)
Emails and meetings for volunteers

APPENDIX C: List of Abbreviations and Acronyms

CAWA	Country Arts WA
CI	Chief Investigator
DCA	Department of Culture and the Arts (WA)
DRD	Department of Regional Development
GAC	Goldfields Arts Centre
ECU	Edith Cowan University
MOU	Memorandum of Understanding
NAIDOC	National Aboriginal and Islander Day Observance Committee
nfp	Not-for-profit
NG	Ngannnyatjarra
PVMF	Public Value Measurement Framework
Q	Question
RA	Research Assistant
RAD	Regional Arts Development
RALG	Regional Arts Legacy Grants
WA	Western Australia
WAAPA	Western Australian Academy of Performing Arts

APPENDIX D: Scheme 4 Funded Core Arts Organisations

Name of Organisation	Region
Denmark Arts Council	Great Southern
Esperance Community Arts	Goldfields-Esperance
Vancouver Arts Centre	Great Southern
Arts Margaret River	South West
Ravensthorpe Regional Arts Council	Goldfields-Esperance
ARtS Narrogin	Wheatbelt
Northamption Old School	Mid West
Theatre Kimberley	Kimberley
Exmouth Cultural Arts Centre	Gascoyne
Country Music Club of Boyup Brook	South West
Nannup Music Festival	South West
Southern Forest Arts	South West
Arts & Cultural Development Council	Mid West
Boddington Community Resource Centre	Peel
Community First International	Peel
Beverley Station Arts	Wheatbelt
Kambalda Cultural and Arts Group	Goldfields-Esperance